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Editor : Dr. (Smt.) Sulochana Rajendran

SEMMANGUDI—THE KARNATAK DOYEN

By

Dr. Sulochana Rajendran

"Bhavayami Raghuramam,
Bhavya Sugunaramam"

This epic poem of Maharaja Swati Tirunal turns in his chiselled handling into a multi-hued musical gem. The sublime Swarajathi, *Kamakshi Amba*, bedecked in Bhairavi, comes alive in his enunciation. His rendition of *Ksheenamai* (Mukhari) churns your heart. *Marubalka* (Sriranjani) excites you, while you yearn with him for the dawn of bhakti in *Teliyaleru Rama Bhakti Margamunu* (Dhenuka) and a tranquil bliss descends on you as he loses himself in the strains of Ritigowla, delving into *Dvaitamu Sukhama*, *Advaitamu Sukhama*.

There is an air of authenticity and absorption, a blend of classicism and romanticism, vigour and vitality and gusto and glee in his style. It transcends mere technique and form. In its nasal inflexion, the voice acquires an added dimension. And with the power sustained by tradition, he strides the musical world like a colossus. That is Sangita Kalanidhi Semmangudi Srinivasa Iyer, 81, whose Satabhishekam is being currently celebrated by music lovers all over the country.

For one not gifted with a melodious voice, he has held the "reins" longer than his confreres, past and present. The saga of Semmangudi who has become a legend in his life-time, is one

long stretch of success story overcoming a none-too-felicitous voice with 'asura sadhaka', the fire and zeal for a dynamic musical expression, and determination and dedication, taking him to heights of fame.

DYNAMIC GLOW

Born on July 25, 1908, during the 'golden age' of Karnatak music when doyens like Tirukkodikaval Krishna Iyer (Semmangudi's maternal uncle), Poochi Srinivasa Iyengar, Madurai Pushpavanam, Veena Dhanam, Konerirajapuram Vaidyanatha Iyer and Tirumarugal Natesa Pillai dominated the field, he had the golden opportunity of listening to great musicians. His own training under stalwarts like Sakharama Rao and Maharajapuram Viswanatha Iyer gave him the feel of a great musical tradition. And his 'sadhaka' sessions at Kumbakonam, aided by Umayalpuram Kodandarama Iyer and Kumbakonam Rajamanickam Pillai, moulded the concert artiste who started with a bang. As a connoisseur once remarked, Semmangudi 'took off' in Ariyakkudi's generation, passed through GNB's and Balamurali's generations with éclat and ebullience and is still glowing with an eternal shine amidst the generation of Mandolin Srinivas. A span of over six decades !

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THE SAGA OF SEMMANGUDI

*Shanmukhapriya Shadaakshara
Paavana*

*Sharavanabhava ennum
Thirumandiram tanai*

Sadaa Japi en Naave

A new sheen to the Shanmukhapriya Raga and a shot in the arm for the composer Sri Papanasam Sivan. The magic interaction of Semmangudi with the melody, with the Vaggeyakara, casts a magnetic spell. Sangatis, original and improvised, cascade with cadences swaying the Raga devata, emoting the Sahitya Bhava and spellbinding the Rasikas. Be it an 'all-time great' Raga or an apoorva melody, 'Semmangudi' stamp gives it a distinct image. So does the repertoire, ranging from Swarajati to the chiselled Kritis onto Kavadi Chindu.

Verve and vivacity, vidwat and vitality sparkle in the doyen's Baani. There is grace and gusto. The music transcends technique and mere form. Seemingly easy, the singing all the same fathoms the emotional labyrinth, bringing on to it subtler touches of aesthetics — in the alapana, in kriti rendition and in the niraval. The rocketburst of sarvalagu swaras are but a 'rescue measure' toning a truant voice. To which the nasal inflexion adds a third dimension. His concerts are invariably enjoyable treat, offering a balanced fare, catering to every palate. Even the 'Tukkadas towards the close never stale listeners' interest.

Semmangudi Srinivasier is the 'reservoir' of repertoire, an explorer often

surfacing with invaluable gems, an 'artsmith' giving a new sheen to old tunes, a trend-setter casting a rare lyric in a musical mould. A teacher non-pareil. His contribution to the art is immense, his services perennial. His is perhaps the largest Sishyaparampara, a vast 'empire' meticulously conceived and nurtured with a number of Sishyas adorning academic 'chairs', earning accolades and awards on performing forum and also shining as illustrious teachers.

On the occasion of the maestro's Sathabhishekam, SHANMUKHA takes pleasure in 'excerpting' some fond memories cherished by an ardent Rasika, a couple of 'Kalanidhi' peers, culled out from SEMMANGUDI-80, a special number, brought out on the occasion by the "Semmangudi Srinivasier Sathabhishekam Celebrations Committee and the Semmangudi Trust".

Justice V. R. Krishna Iyer reminisces :

"... Those were days when Palghat revelled in *sangeet* and abounded in critics and connoisseurs. Sabhas were choosey but cutcheries aplenty. And when a concert was announced, the crowd flocked, and the city was agog with comments fair and foul."

"... Remember, those were the days of giants of Carnatic music, vocal and instrumental, who strode like colossi the Rome of raga and kirtana and the glorious melody of the South. And beyond the host of vidwans who haunted the hundred *agraharams* around river

Kalpathi, Mundai Rama Bhagavathar, Chembai Vaidyanatha Bhagavathar, that prodigy of mridangam Mani and other greats sprang from that fertile soil. Though Srinivasier was adolescent by biological age, Semmangudi was a musical rage. He came, he saw, he conquered. Soon he rose to the top and, more importantly, established a personal style, an intoxicating aroma and mode of delivery irresistibly magnetic".

"Semmangudi was comparable only to Semmangudi *sagaram sagaropama*. His body movements, now wavy, now frenzied, always struggling to compete with the vocal notes, were a thrill; and I never could enjoy the full savour of a Semmangudi cutchery without seeing the singer in a swirl of excited expression. Those sublime touches, those raga marvels, those gamaka wonders — jewels here, jewels there, jewels everywhere ... This doyen at 80 has proved that the law of limitation does not apply to his faculties, for age cannot wither him nor custom stale what is a divine gift. He is a researcher; a teacher of musicians.

"I may permit myself a non-musical anecdote. I think it was Sir C.P. who brought Semmangudi to the Trivandrum Music College as its Principal. He showered lustre on the office, made himself memorable to the universe of Karnataka Sangeet thro' remarkable restoration of the musical compositions of that prince among composers and composer among princes, Swati Thirunal. Sir C.P. left in haste, Travancore ceased to be a native State, Kerala came into being with its own leftist politics and bureaucratic machine, but the music college and Semmangudi survived.

"In educational Kerala, principals of colleges were but minions who had to suffer orders from echelons above. Inevitably, the Education Secretary was the boss and Srinivasier a mere government minion. One day, way back in 1957, Semmangudi surprised me by a visit to the Cantonment House, my official residence as Minister in Kerala. With great hesitation, he apprised me of the unwitting but obvious humiliation implied in the I A S top brass writing to him as a subordinate. I called the administrative boss over to meet me and politely reminded him that *Srinivasa Iyer* might be a government servant in his department but *Semmangudi* was a super-vidwan whose votaries were everywhere where Sangeet moved human bosoms. So his musical jurisdiction was higher and vaster than the administrative authority of an education secretary. The officer, a cultural bureaucrat, gave no room thereafter for the Cham of Karnatic music to feel hurt."

Speaking of Semmangudi's popularity in Karnataka, Sangita Kalanidhi Mysore V. Doreswami Iyengar writes :

"Semmangudi was almost unknown to Mysore till 1935. When his name appeared in the programme list that year, many rasikas raised their eyebrows wondering who this new artist could be. Most of them went to his concert not with much hope or expectations. Right at 6'o clock they saw a young man (Semmangudi was probably on this side of 30) appear on the stage with a bright austere face, along with Rajamanikkam Pillai and Umalyapuram Kodandarama Iyer.

"Semmangudi uttered a few stotras for himself in a low voice and then started the concert. The very first piece *Saraseeruhasanapriye* in Nata fully captured the audience and assured them of the soulful music that they were going to hear for the next 4 hours. His rendering of *Manasa Sancharare* (Sama), *Marubalka* (Sriranjani), *Nadasudha* (Arabhi) etc., created a powerful impact on the listeners. Here is another artist with a refreshingly original style was their spontaneous reaction. The next year also he gave a concert in the same place before a packed audience, among whom were Mysore Vasudevachar, my guru Veena Venkatagiriappa and other well-known musicians of Mysore. That was again a memorable performance. My guruji was so impressed that even the next day he was saying 'Semmangudi's Arabhi, Reetigowla and Kharaharapriya were haunting me in my sleep.'

"This concert became the talk of the town for the next few days and it did not fail to reach the ears of the then Maharaja Nalwadi Krishnaraja Wodeyar. Every now and then he used to have a series of concerts before an invited audience. Almost all the eminent artists of this century, both Karnatic and Hindusthani, used to be invited. It was a matter of pride and privilege for the artists to perform before the Maharaja, a great connoisseur. It was Semmangudi's turn to be invited to give a command performance. Rajamanikkam Pillai and Palghat Mani Iyer were the accompanists. The Maharaja was mightily pleased and honoured the artists profusely. Among the other compositions Semmangudi sang, the Maharaja was particularly fascinated by *Inthasowkhyamu* in Kapi which he heard

for the first time and asked my guru to collect it from Semmangudi."

Sangitha Kalanidhi Dr. S. Pinakapani evaluates Semmangudi's style :

"... I first heard him in Visakhapatnam Gana Sabha in September, 1939. Every item from the first to the last one was sung with tremendous effect. His renderings were in good speed, but not at the cost of Gamakas or aesthetic effect. Varanasi Ghantayya Sastry, a top-ranking Andhra Mridangam Vidwan by any standards, who had accompanied Sri Semmangudi in that concert, hailed his *sarvalaghu* Swarakalpna with raised hands more than once, and remarked what can we play to accompany typhoon swara-kalpna? Semmangudi's concert was over in two hours and a half, in which time he produced the effect of a four-hour concert by packing every minute with creative imagination and detail. There was plenty of music material to remember, ruminate and emulate. Semmangudi came, sang and conquered.

"... His was not a case of a musician who gradually rose to the summit step by step; he appeared to the music world on the top ever since his maiden concert. This is the stamp of a great musician.

"Semmangudi popularised Kharaharapriya and Shanmukhapriya more than anyone else. A composition beginning with the words, *Nava siddhi pertralum* was the first one of Semmangudi's gramophone records to be released. The song consisted of 5 or 6 charanams

with the same *dhatu kalpana* as in a Divyanama Sankeertanam. Sri Srinivasa Iyer rendered all the charanams in different ways by giving variety of detail. Such a unique way of rendering a song I had not heard before.

"Sri Semmangudi's voice was not what he could have wished for. He tamed a refractory voice to suit his needs through hard practice. *Nada poshana* is the characteristic feature of his voice. During a concert his voice will be heard sumptuously and without any breaks in such a way that one wonders if the musician was stopping at all to take fresh breaths. Even in his 70's while two of his disciples provided voice assistance in his concerts Semmangudi's voice alone will be heard throughout, drowning his disciples' not because of its loudness but because of its continuity. There is no gamakam or quick-time phrase which his voice cannot execute in a split-second.

"His Kriti renditions are based on respectable, authentic, traditional *patan-tharam*, enriched by his genius for originality.

"... Semmangudi's raga alapana is highly characteristic; his ragas contain all the characteristic sangathis revealing raga *bhava*, not in simple platform style of arrangement, but woven in dif-

ferent intricate designs projecting his creative ability. His personality is reflected in every raga he takes up for elaboration, be it a *prasiddha* Raga such as Kharaharapriya, Kambhoji, Kalyani, Reetigaula, Sriranjani and the like, or, a relatively unusual raga such as Yadukulakamboji, Bhavapriya, Dwijavanti, Natakuranji and the like; he touches the beauty spots of every raga he takes up and gives satisfaction to knowledgeable listeners and vidwans alike.

"Semmangudi's Swarakalpana needs special mention. Initially, he sings very delicious half or one *avartam* swaras concentrating aesthetic appeal (reminiscent of Ariyakkudi); he then warms up in his interminable sarvalaghu patterns sparkling with *datujanta* and *deerga-swaras* traversing widely through two full octaves, and finally arriving at the *eduppu* with great finish. Sri Srinivasa Iyer does not indulge in mathematical patterns or *theermanams*. Had he turned his attention in that direction, his sarvalaghu swara-kalpana would have suffered a set-back.

"Sri Semmangudi Srinivasa Iyer has etched out for himself a place among the all-time greats. He is a trend-setter who has become a legend in his life-time."



PALLAVI IN KARNATAK MUSIC

By

Dr. Gowri Kuppuswamy

&

Dr. M. Hariharan

The distinctive feature of our Indian music is Manodharma Sangeeta — an aspect best exemplified in the exposition of Ragam-Tanam-Pallavi which calls for a large measure of spot improvisation in concerts as against compositions like Varnam, Kriti, Padam, Javali, Tillana etc., which belong to the realm of Kalpita Sangeeta. In the past there were not only adepts in elaborating particular ragas for hours together, like, Todi Sitaramayya, Sankarabharam Narasayya etc., but also experts in Pallavi exposition, like, Pallavi Gopala Iyer, Pallavi Seshayyar, Pallavi Doraiswamy Iyer and Shatkala Govinda Marar. Pallavi Sampradaya is to be found only in the Karnatak tradition and our Nadaswara vidwans have played a prominent role in helping it flourish.

GLORIOUS PEAK

It is said that till the early decades of this century, concerts of Karnatak music used to be invariably of at least 4 hours duration with Ragam, Tanam, Pallavi forming the major segment and having the lion's share of the time, if not the exclusive item. Among the distinguished Pallavi exponents who flourished during closing decades of the last century and the early years of this century, special mention must be made of Namakkal Narasimha Iyengar who possessed unsurpassed mastery

over rhythm, Neraval and swaraprastharam, particularly in Tisra nadai. Others who belonged to this galaxy were Ramnad (Poochi) Srinivasa Iyengar, Konerirajapuram Vaidyanatha Iyer, Kallidaikuruchi Vedanta Bhagavata, Mazhavarayanandal Subbarama Bhagavata, Karaikkudi Veenai brothers (Subbarama Iyer and Sambasiva Iyer) and last but not the least Conjeevaram Nayana Pillai.

The disappearance from the scene of Nayana Pillai, who possessed a remarkable mastery over laya, brought to an end the era of exalted Pallavi exposition. The accelerated tempo of life and consequent reluctance on the part of the audience to sit through any concert of more than 2 hours duration, all round dilution and decline of classical values, resulting from increasing exposure to cinema and pop music and a perceptible craze for variety in everything, not excepting items in concert programmes, have paved the way for reducing both the importance and duration of Pallavi in contemporary concerts. And in an increasing number of cases, the tendency is to do away with Pallavi altogether. This is indeed a very sorry state of affairs which has to be remedied if Karnatak music is to be restored to the glorious traditions of the past.

RAGA FROM RASA BHAVA

Raga represents the culmination of the conscious efforts of our musicians from times immemorial to bring out the different rasa bhavas which spontaneously sprang out of their inner selves. The diverse ragas thus emerged from the emotions experienced by our singers in course of the history of our music, acquired appropriate lakshanas, and a distinctive identity. It should not be forgotten that these lakshanas were based only on the lakshyas as prevalent at different periods in the course of the evolution of our music. Right from the times of Bharata and Matanga, lakshanas like Graha, amsa, tara etc., became essential for the development of Jatis which were later enlarged to include Sanyasa, Vinyasa etc. Along with Suddha Sankirna etc., this blossomed into 18 jatis. The comparatively ancient ragas in vogue over a long span of time came to be known as Marga or Bhasha ragas while those of recent origin were called Desi ragas. Depending on the exigencies of time and region, the ragas underwent considerable changes and came to be classified into Ragas and Raginis, Stree-Purusha ragas, as well as Gana, Naya and Desi ragas. Other divisions include Raganga, Bhashanga, Kriyanga and Upanga as well as Sampoorana, Shadava and Oudava sections. Subsequent to the time of Venkatamakhi, innumerable ragas came into existence based on the Janaka-Janya system of raga classification. At present some Vidwans have brought into popularity even many Vivadi ragas.

PALLAVI ALAPANA

Once the raga has been selected for exposition of the Pallavi, its detailed

delineation is done in three parts viz., Akshiptika, Ragavardhani and Makarani. Akshiptika connotes the introductory rendering of the raga and its main purpose is to make the identity of the raga clear. Ragavardhani or the central portion refers to the expansive delineation of the raga and this is carried out progressively in different stages. The first stage covers Madhyastayi to Mandrastayi. The next stage of the alapana is mainly in the Madhyastayi. The sancharas in the subsequent stage are largely in Tarastayi. The last stage of Ragavardhani comprises sancharas from Mandrastayi to Tarastayi in three kalas replete with brigas. The finale of the entire alapana is in madhyastayi shadja and this concluding portion is known as Makarani.

SYMBOLIC OF TRIMURTIS

In the ancient Bandara language Tana is an auspicious word connoting the esoteric concept OM TAT SAT or TAT-VAMASI and it is possible that in course of time this term changed into Tanam. In Mantra Sastra, if we split the word Tanam into the constituent syllables Ta, A, na and am, the Takara is said to denote Sankara; the Akara, Brahma; the Nakaa, Vishnu; while the final Bindu Am represents all the three deities together, i.e., the Trimurtis.

According to the late Sangeeta Kalanidhi Mudikondan Venkatarama Iyer, in our ancient music texts, the term Tana refers merely to the diverse permutations and combinations of swaras. In these texts it is mentioned that Ragas are Anantha and so are Talas. The word Ananth would also refer to Sarvesvara and as such ragas are rendered using the syllables which go to make up this term viz., Aa, Nam and

Tam — particularly the Akaara which is used most profusely. As in the case of Varnas, one can render ragas and for that matter Tanam too in 3 kalas — Chaukka, Madhyama and Durita. When the raga is rendered in Madhyamakala the syllables Ta and Na are used far more frequently in succession along with the Akaara so as to sound like Tanam and this possibly is the genesis of the Tanam as currently prevalent in the realm of Karnatak music. The optimal kalapramanam for Tanam is Madhyamakala and Duritakala. Tanam is known as Ganam. Two broad classifications of Tanam are Suddha tanam and Koota tanam. The latter comprises different types like Chakra tanam, Manava tanam etc.

ROOTS OF PALLAVI

In modern parlance, the term Pallavi refers to two different entities, first the initial portion of a musical composition and secondly the extensive exposition of a line of musical words set to a chosen raga and an avarta of tala inclusive of elaborate Neraval or Vinyasa and svaraprasthara. In the view of distinguished musicologists of Karnataka like the late Sangeeta Kalanidhi Rallapalli Ananthakrishna Sarma and the late Chennakesaviah, the term Pallavi does not figure as such in anyone of our ancient music treatises.

According to Prof. Sandayavandhanam Sreenivasa Rao the roots of Pallavi exposition lie in the Jatis of Bharata, its flowering in Sarangadeva's Rupaka Alapti and its fruiting in the Nadarasa of the Trinity. The following short passage in the Prakeernaka Adhyaya of *Sangita Ratnakara*, he says, represents the quintessence of the Pallavi of our times :

*'Roopakasthena Ragenā Talenacha Vidheeyate yaprakta roopakalapti Sa punar dvididha bhaveth pratigrahonikaikanya bhanjanithyabidheeyate'.**

Prof. Sambamoorthy, however, dismisses this allusion to Pallavi exposition in the *Sangita Ratnakara* as very vague. Coming to the other meaning of the term Pallavi, there is a commencing portion in each of Jayadeva's Ash-tapadis called Dhruva which also serves to connect up with the end of each Charanam. Basavanna refers to this Dhruva as Pallava in respect of his Vachanas. Annamacharya too has composed his songs in different sections, starting with Pallava. It is significant that the term Pallavi to denote the initial part of a musical composition seems to have emerged roundabout the time of the Trinity as also Pallavi exposition as we know it today which too is believed to be just 200 years old as evidenced by the fact that the earliest reference to this aspect in the history of Karnatak music is the Pallavi contest between Syama Sastri and Bobbili Kesavayya.

The credit of being the pioneer in introducing Sangatis into musical compositions goes beyond doubt to Saint Tyagaraja and the Pallavis in particular, of his compositions are veritable storehouses of beautiful and highly delectable Sangatis. It is quite in the realm of probability that musicians who were Tyagaraja's contemporaries stirred by the excellence of the Pallavi moiety of his compositions replete with Sangatis, started elaborating them with neraval and svaraprasthara and this aspect became the major segment of their concerts. This would appear to be the genesis of the tradition of Pallavi exposi-

*Vide SHANMUKHA, January, 1980 p. 32.

tion in Karnatak music. The facts that the Sahitya of many ancient Pallavis consisted of the initial words of Tyagaraja's compositions lends support to this view as, for example, *Nannupalimpa natachivachitvo*, *Mamava Raghurama*, *Ramam bhajeham*, *Bhajare Raghuviram*, *Sreerama Jayarama*, etc. Later on the commencing portion of the songs of other eminent composers also came to be used for Pallavi exposition like *Devi brova samayamide* (Syama Sastri), *Nirajakshi Kamakshi* (Dikshitar), *Ganaiola karunalavala* (Chinnaswami Dikshitar), *Mahimateliya tarama* (Anai Ayya) and *Koniyade Tarama* (Garbhapuri).

CONSTRUCTION

Pallavi consists of three sections. They are Eduppu or the beginning, the Arudi or Padagarbha and the Muktai. The Eduppu can be of 4 types — Anagatam, Samam, Atitam or Vishamam. The end of the first moiety of the Pallavi is Arudi or Padagarbha. In a Pallavi the Arudi plays an important role in maintaining the balance between the Prathamanga and the Dvitiyanga and it should be sufficiently long covering at least 4 aksharakalas of the tala. Joining the end with the eduppu is Muktai. The Eduppu swara and Muktai swara should be coined appropriately in such a manner that invariably the Muktai swara is the succeeding one to the Eduppu swara. The Sahitya can be developed according to one's manodharma during neraval but the punctuation must always be constant without altering the placement of Sahitya or words throughout and care should be taken to see that the syllables of the Sahitya fall at the identical places in the avarta as in the fundamental scheme.

Pallavi itself is construed as made up of the initial syllables of the following three terms — Padam (meaning words), layam (time measure or rhythm) and vinyasam (denoting variations). The Sahitya of the Pallavi is confined to one of the South Indian languages and may be sacred or secular, amorous (or based on Sringara rasa e.g., *Kamalakshi viraha morvane samamugara dhisalubrove*), humorous (e.g. *Kutthalattu kurangeth maraththai vittirange*) or satirical (e.g. *Ninyako nina hanyako*). An example of the Sahitya of a vichitra pallavi is *Upparaikkasu, Puliyaraikkasu, Milakaraikkasu, Kudukaraikkasu nalarai rendukasu*.

VARIETY

From the point of view of musical construction Pallavis may be classified into Chaukka Kala Pallavi, Madhyama Kala Pallavi, Durita Kala Pallavi, Shat-kala Pallavi, Nadai Pallavi, Dvitala Pallavi etc. An example of Ragamalika Pallavi is *Sankarabharananai azhaitthodi vadi Kaiyani darbarukku* and of Ragamudra pallavi, *Bhairavi maha Tripurasundari*. Rettai Pallavi or double pallavis are an interesting variety and are unique by themselves; the entire Pallavi in this case consists of two independent Pallavis with separate Padagarbhas with the first Pallavi suggesting the theme of the second and leading on to it (e.g. *Chakkaka ni neebhajana Jesevariki thakkuva bhuvigalada O Rama Anudinamu*). As the names imply, the Svarasthana Pallavi is replete with svaraksharas (e.g. *Sariga paga nichchene sadha paga nichchene*) and the Konakkol pallavi with Solkattus (e.g. *Dhitalangu mani vedalina Sri Ganapati*). In Yati Pallavi treatment of Yati pattern is to be found in the Sahitya (e.g. Gopu-

cheha yati srotovahayati samayati) etc.

TECHNIQUE OF ANULOMA & PRATILOMA

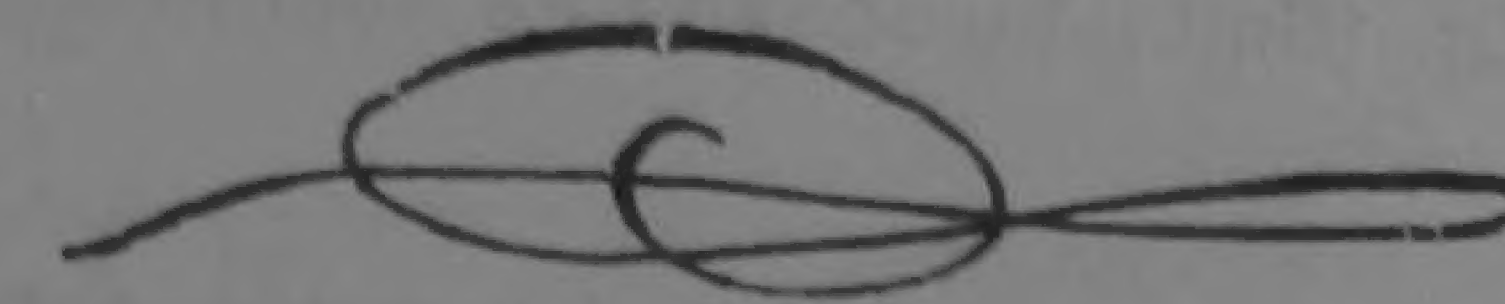
In Anuloma while keeping the tempo of reckoning the Tala constant, the Sahitya is rendered at double and quadruple speed, as a consequence the Sahitya will be heard twice and four times respectively within the time span of the original duration. Viloma is said to consist in retracing the step backwards in the reverse direction in an identical manner and ending just as the Pallavi is commenced.

According to one version, Pratiloma consists in keeping the tempo of reckoning the tala constant, and rendering the Sahitya at half and quarter speeds; as a consequence the full Sahitya will be heard successively in twice and four times the time span of the original duration. According to another version, in Pratiloma the Sahitya as well as the tala reckoning is started in Durita Kala and while keeping the speed of reckoning the tala constant, the Sahitya is sung successively in Madhyama Kala and Vilamba Kala. But, in fact this is no different from viloma. Actually Pratiloma consists in commencing both the sahitya and tala of the Pallavi in its appropriate chosen Kalapramana and while keeping the speed of singing the Sahitya constant, the Tala is reckoned with the hand successively at double and quadruple tempo with the result that

the Tala is heard twice and four times respectively within the same time span.

Anuloma and Pratiloma are more appropriate in the case of Chaukka Kala Pallavis of 2 or 4 kalais. No doubt a high degree of laya gnanam is an essential pre-requisite for their accurate and correct rendering. But even so they only serve to confirm that the debutante has carried out painstaking homework. They are merely optional whereas the indispensable aspects of Pallavi exposition are beyond doubt variegated neraval or vinyasam and exquisite swaraprastaram. Only these would reveal the singer's depth of scholarship and bear testimony to his or her level of manodharma improvisation.

In order to nurture and upgrade the Pallavi traditions, it is incumbent on the part of Music institutions, Music sabhas, Government and Private music colleges etc., to arrange for frequent participation by students, music lovers as well as aspiring amateur musicians in advanced Pallavi classes and Pallavi demonstrations by distinguished and worthy exponents as well as periodical Pallavi competitions. This is the surest method of resurrecting the tradition of Pallavi singing and preserving it for posterity, bringing about a renaissance in the field, paving the way for the emergence of a generation of budding musicians, well-versed in this dying art and thereby restoring Karnatak music to the glorious traditions of the bygone days.



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INTRODUCING WESTERN MUSIC TO STUDENTS OF KARNATAK SYSTEM

By

T. S. Hariharan

Orchestration and accompaniment of Western musical instruments have become so dominant and indispensable in popular music that it may not be out of tune to say that a fundamental knowledge of Western Music is a 'must' for the present music director. Besides, certain elements of Western Harmony, if adopted, can add depth to the emotional element of the solo instrumental music where chord-play is possible. Above all, a study of any branch of music adds to the aesthetic and practical know-how of the musician.

MELODY & HARMONY

Like any other branch of arts, science and knowledge, Western Music also requires a long time of devoted study and practice to attain expertise and mastery. Here a mere introduction is attempted and hence elaborations avoided. And simplification to the utmost has been followed. Since a basic knowledge of Karnatak Music is required for an easy understanding on a comparative study, it is presumed that the reader has it.

The main difference between the Karnatak and Western Music systems is that the former is melody-based while the latter harmony-based.

Melody may be defined as the expression of a queue of single musical

notes played on any single instrument or sung by a voice. As we can see in Atmavidya, yoga etc. ancient Indian saints have done micro-analytical research in music also. Besides the Saptaswaras and the 12 note-positions, the 16 note-position theory, 22 sruthi theory and the theory of Gamakas, graces were formed as a result of this research on melody only. The Raga Pad-dhathi based on 72 Melakartas, admitted as India's matchless contribution to the world and science of music, is the zenith of this research.

Quite a different research was being carried on in the Western countries. Church choirs being the prime concern, the musicians tried to make the multi-instrumental and choral vocal music more pleasing. Combination of different notes played on various instruments from middle, lower and higher octaves were thoroughly studied and instruments for playing still higher and lower octaves were made and used. Orchestration is the result of this research on harmony.

Though harmonization of Indian classical music is totally ruled out of scope the present semi-classical music has been enriched by its combination. Under the recently evolved multi-track-stereo systems of audio presentation, harmonization of or the harmonic accompaniment to the pure Karnatak music is being studied by experts.

As in the case of colours, music too has a uniform number of seven notes in Karnatak as well as Western forms. They are shown as equals hereunder.

Shadjam	Doh
Rishabham	Re
Gandharam	Mi
Madhyamam	Fa
Panchamam	Soh
Dhaivatham	La
Nishadam	Si (or Te)

They are also expressed as :

Sa	C
Ri	D
Ga	E
Ma	F
Pa	G
Dha	A
Ni	B

Expressing the musical notes in the above style is called Solfa Notation System.

NOTES IN THE STAVE

Western music has another system called Staff Notation System, in which musical notes are marked in the form of dots placed on, between, below and above five parallel horizontal lines called the "Stave". Sometimes additional lines are drawn above or below the stave casually, to mark much higher or lower notes. These lines are called "leger" lines.

Before naming a dot placed on a particular line or space in the stave, we have to see the category of the instrument for which the note is marked.

In Western music, the whole of octaves have been divided into Bass, Tenor, Alto and Treble, each having a definite compass. Musical instruments are also categorized based on the compass in their scope.

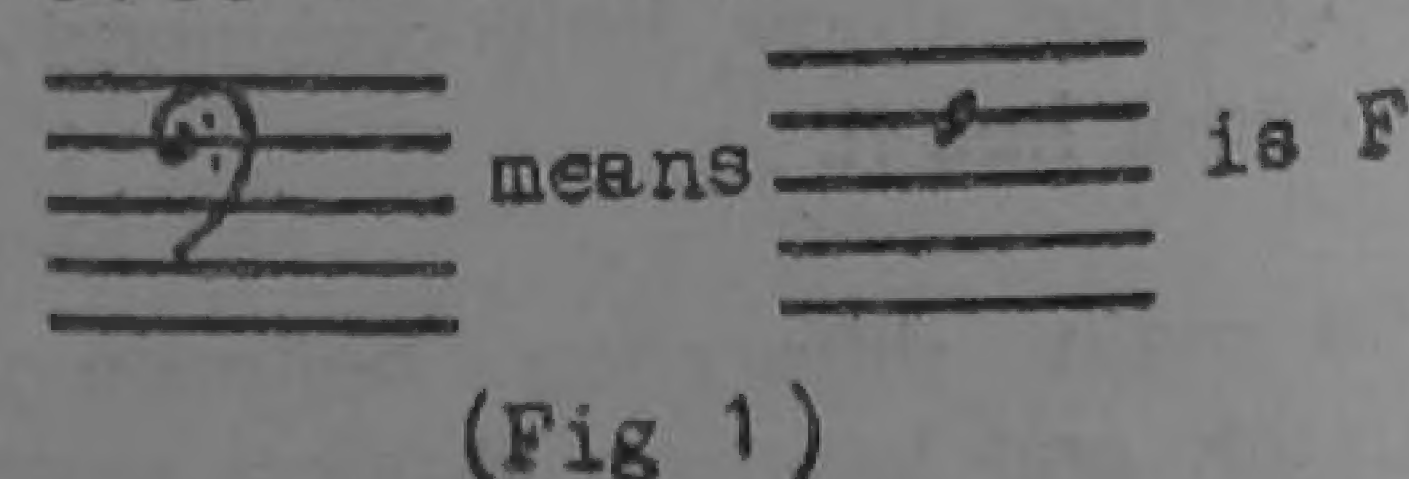
However, Tenor and Alto are not specified generally. Therefore, the instruments, and for them the musical notes, may be categorized into Bass and Treble. Some of the Bass instruments are Double Bass, Cello, Bass Guitar etc., whereas Spanish Guitar, Violin, Mandolin etc., fall in the Treble category.

CLEF

To denote the specific category of the instrument or note, a sign called Clef is placed at the beginning of the stave. There are separate signs for Bass and Treble, called Bass Clef or F Clef and Treble Clef or G Clef respectively. Majority of the solo instruments belong to the Treble category, hence Treble Clef notes are widely used in popular music.

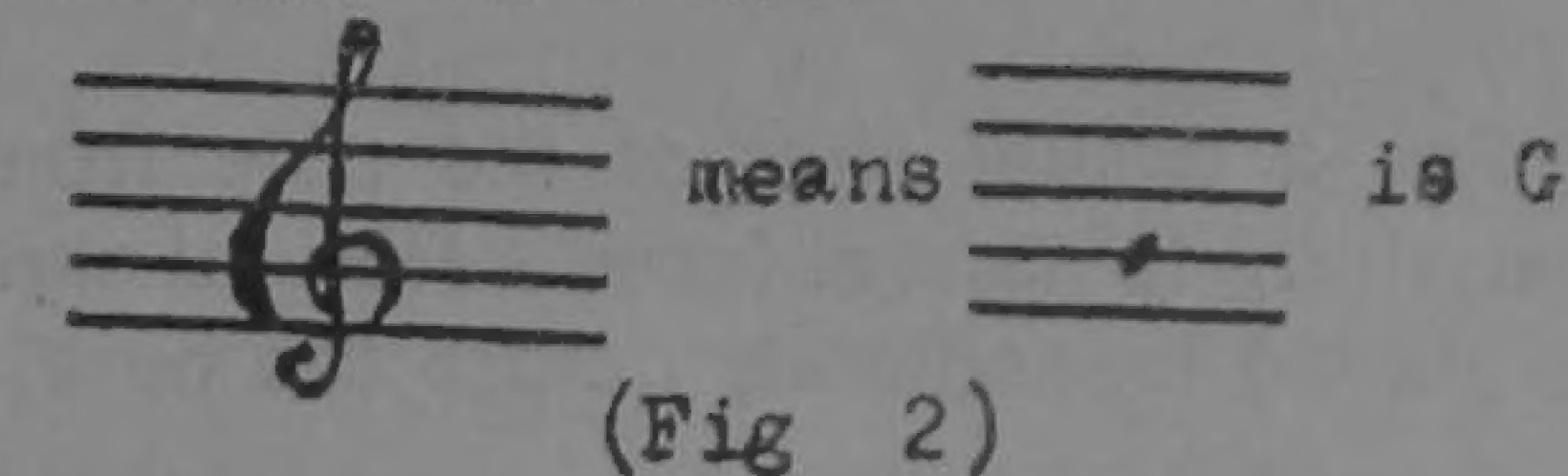
Bass Clef (F Clef) also means that the note on the second line of the stave from above is the note Mandra Sthayi Madhyamam. (Fig. 1)

Bass or F Clef



Treble Clef (G Clef) indicates that the note on the second line of the stave from bottom is Madhya Sthayi Panchamam. (Fig. 2)

Treble or G Clef



In both the Bass and Treble systems, an upward shift of a note from a line to space or space to line indicates an upward shift from one swara to another. Similarly a downward shift of swara is marked by a downward shift of the note on the stave. Marking of notes under Bass and Treble are shown in Fig. 3 (a & b).

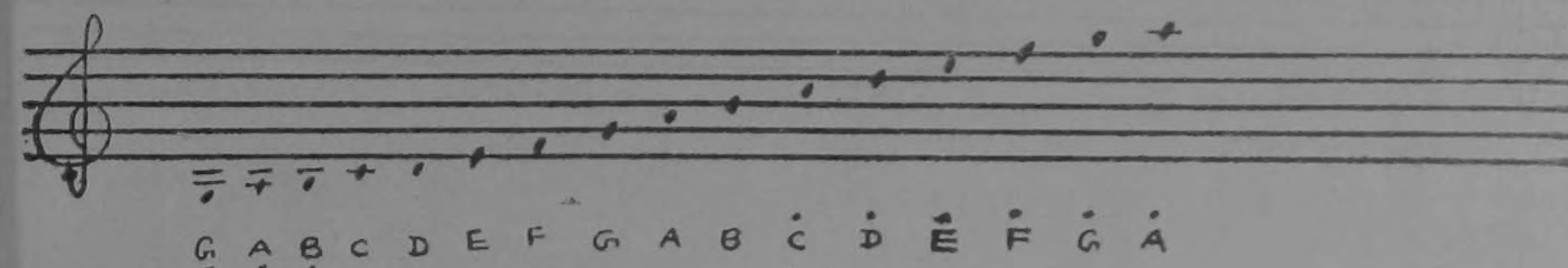


Fig 3(a)

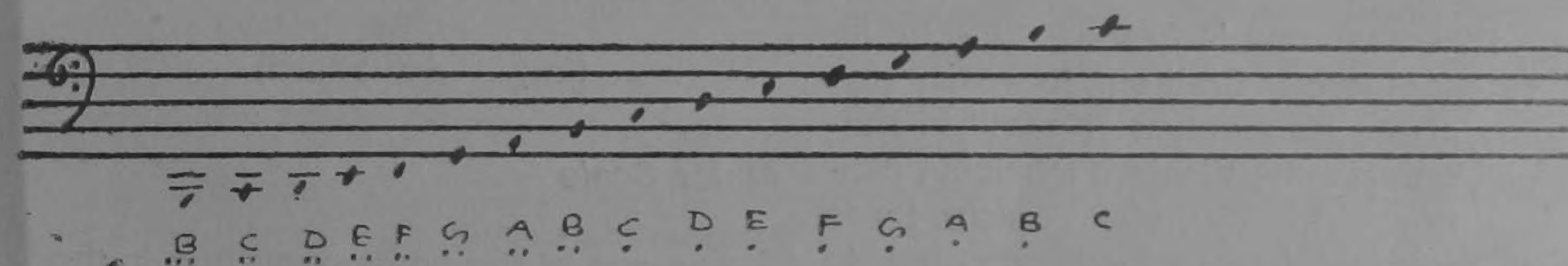


Fig 3(b)

Though the 12 swarasthanas are present in Karnatak as well as Western music, since the basic raga or tune for study is different, one may easily be misguided while matching them. A ready reference of the equals given below may therefore be helpful for easy understanding.

Shadjam	C	written as	C
Suddha Rishabham	D Flat		Db
Chathusruthi Rishabham	D		D
Sadharana Gandharam	E Flat		Eb
Antara Gandharam	E	written as	E
Suddha Madhyamam	F		F
Prathi Madhyamam	F Sharp		F#
Panchamam	G		G
Suddha Dhaivatham	A Flat		Ab

Chathusruthi Dhaivatham	A	A
Kaisiki Nishadam	B Flat	Bb
Kakali Nishadam	B	B

The notes other than Flat and Sharp are called Naturals.

The basic raga, called scale in Western music being Diatonic Major (i.e., Sankarabharanam), the naturals of Western music are not corresponding to the first learnt Prakriti Swaras of Mayamalavagoula in Karnatak music.

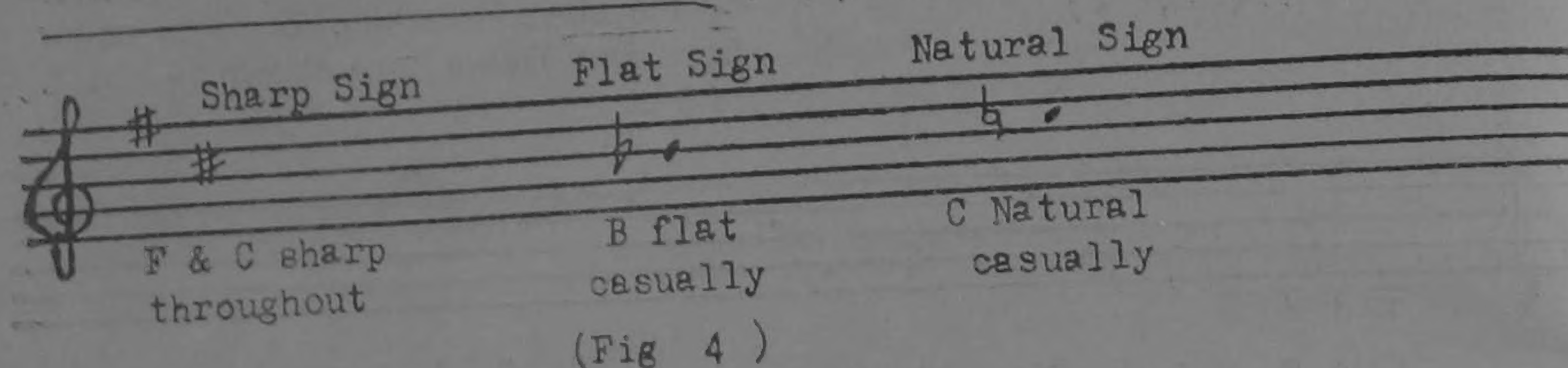
FLATS & SHARPS

A note on the stave without a special sign is natural. A flat sign indicates to lower the note by a semitone ($\frac{1}{2}$ Kattai) and a sharp sign suggests raising the note by a semitone. If a tune or song

requires one particular note in a flat or sharp form throughout, a relevant sign is placed in the position of the note on the staff, immediately after the Clef. If only a casual change is need-

ed, the flat or sharp sign is placed just in front of that particular note.

For a casual shift of the note from flat/sharp to natural form, a Natural sign is placed immediately before the note.



PITCH IN THE SYSTEMS

Whereas one is free to tune an instrument to any Sruti eg., to match any one of the Harmonium "Kattai" in Karnatak music, the Western musician cannot do so. In Karnatak music, Sa is shifted from key to key according to the Sruti chosen. This is called the Relative Pitch System.

In Western music, the instruments are always to be tuned to some fixed pitch. For instance, the first seven long keys in the Harmonium are always the natural notes C to B, and the upper small keys are D flat, E flat, F sharp, A flat and B flat respectively. The violin is always tuned to G-D-A-E and the Spanish Guitar to E-B-G-D-A-E. This is called the Absolute Pitch System.

SCALES : Chromatic Scale

As already seen, there are 12 note-positions in both the systems — Karnatak & Western. Arranging them in the progressive order, we get a queue which is called the Chromatic Scale.

(For further studies, the notes may be arranged on a circular ring).

C Db D Eb F F# G Ab A Bb B
(b = flat) (# = sharp)

Major Scale

A queue of the notes occurring in the order of "Sankarabharanam" i.e., selection of notes from the Chromatic Scale in the progression of 1, 3, 5, 6, 8, 10 and 12 starting from any note, is called the Major Scale. Eg., starting from C, we get —

C D E F G A B

Minor Scale

A series of notes in the progression 1, 3, 4, 6, 8, 9 and 11, representing Natyabhairavi, from any note, is called the Minor Scale. Eg., starting from C, we get —

C Db Eb F G Ab Bb

The scales are named according to the type and starting note. Eg., C Major, C Minor, etc.

There are much more scales, which are beyond the scope of this article.

The scales can be derived using formula of intervals also. The interval between any two adjacent notes in the Chromatic Scale is called "half-step" (say H) and the alternate notes are, hence, separated by a Full-step or Whole-step (say F). Now, denoting the distance or interval between notes in different scales,

Major Scale = F F H F F F
= 2F 1H 3F = 2 1 3
F H F

Minor Scale = F H F F H F
= (F H F) twice

Equivalent Scales

If observed the various scales that can be formed with the aid of the above charts, it can be seen that the Major Scale from C (C Major) and the Minor Scale from A (A minor) are composed of natural notes only. As such, C Maj. and A min. are called Equivalent Scales.

C Maj. & Equiv.	A Min. scales have	Naturals only.
G	E	1 sharp — F F
D	B	2 sharps — F C
A	F#	3 sharps — F C G
E	C#	4 sharps — F C G D
B	G#	5 sharps — F C G D A
F	D	1 flat — B
Bb	G	2 flats — B E
Eb	C	3 flats — B E A
Ab	F	4 flats — B E A D
Db	Bb	5 flats — B E A D G
Gb	Eb	6 flats — B E A D G C

The equivalent minors for all the Major scales can be found out either by comparing the component notes or by locating the fourth note to the right in the following Guide Chart.

Gb Db Ab Eb Bb
F C G D A E B

If attempted to form Major and Minor Scales from different notes, we may find some series containing both forms of the same note (Eg., D flat and D natural in D Major Scale). Some notes (in this case C) will be absent also. Marking of two forms of a note together on the staff is impossible. Therefore, just like the naming of Shatsruthi Rishabha and Suddha Gandhara, here D flat can be named as C sharp. C natural being absent in the scale, C sharp can be marked without ambiguity. Since leftward and rightward half-step movement is equal to flattening and sharpening, this is permitted. A close observation at the Scales, after such renaming of notes, lead to the findings as under :

Chords

A Chord may be defined as a pleasing harmonic combination of two or more musical notes. As can be presumed, there are various types of chords and each has a prominent or basic note. This is called the key note or root of the Chord. The key note,

along with the type, determines the name of the Chord. Eg., C Maj. A min. G 7th etc.

The progressive notes of mostly used types of chords, commencing from the key note (Root = R) in the Chromatic Scale, are as under :

Type	Progression	Eg.	Chord	Notes
Minor	R 4 8		Cm	C Eb G
Major	R 5 8		C	C E G
Seventh	R 5 8 11		C 7	C E G Bb
Augmented	R 5 9		C Aug	C E G#
Diminished	R 4 7 10		C dim	C Eb Gb A
Major Suspended	R 6 8		C Sus	C F G
Minor Seventh	R 4 8 11		C m7	C Eb G Bb

Chord Accompaniment

To determine the chords accompanying or to accompany a tune or song, first of all, the scale is to be found out. The end note of the tune will be the key note of the scale. Locating the mostly occurring naturals, flats and sharps, the scale can easily be found out. If necessary, the Chart of

Equivalent Scales already given can be made use of.

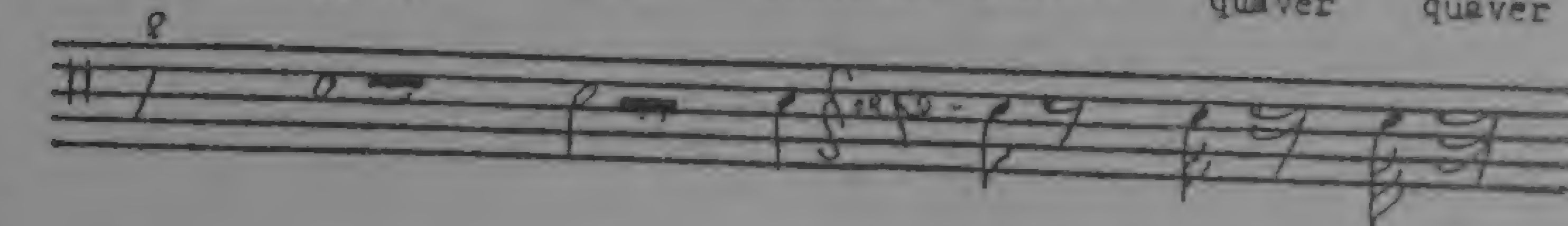
Taking C Major or Equivalent A minor as the scale of the tune, the accompanying Chords would be as under. In the following Guide Chart, kindly observe the locations, names and types of chords carefully.

GUIDE CHART : G B F C G D A E B						
Name of Chord : accompanying	Sub-Dominant	Tonic	Dominant	Sub-Dominant	Tonic	Dominant
Type of Chord : accompanying	Maj	Maj	7	min	min	7
Accidental Chords				Double Domin. 7	Triple Domin. 7	

VALUE OF NOTES

Going back to the slave, the dot placed therein simply denotes the note and has no measure of time. To indicate the sustentation, certain features

or signs are added to the note. The duration of REST is also specified by special signs. (Fig. 5) Please note that a Crotchet is equal to one Aksharakala, hence a Semi quaver is one Matra.

Specification of Note	Hollow & barred	Hollow	Hollow & stem	stem	stem & 1 flag	stem & 2 flags	stem & 3 flags
Name	Breve	Semi-breve	Minim	Crotchet	Quaver	Semi quaver	Demisemal quaver
Note/Rest							
Count	8	4	2	1	1/2	1/4	1/8

(Fig 5)

The flags of adjacent notes are usually joined together either to form a group in play, or to a unit of duration.

Time Signature placed immediately after the Clef and Scale Signs on the staff. A few time signatures are given at the end.

TIME

Count 1, 2, 3, 4 repeatedly in the same pace and this is the Common Time in Western music — equal to Chathurasra Eka Tala of Karnatak music. Time for a tune is marked by a

Bar

When one "Count Cycle" is completed, a vertical line called BAR is placed on the staff. A double or twin-bar is placed on completion of a piece or stanza.

- 1) Common Time — counted as 1, 2, 3, 4 — denoted as C or 4
- 2) Cut Common — 1, 3 — C
- 3) Waltz — 1, 2, 3 — 3/4



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NEW VISIONS IN CHOREOGRAPHY- TYAGARAJA'S KRITIS

By
Indu Raman

To innovate, according to the dictionary, is to bring in novelty, make changes; and innovation is the name of the game. Have we exhausted the ocean of our traditional heritage? Should we go beyond tradition or innovate within accepted norms of classicism? These are questions we may well ask ourselves. Tradition is not static. It is a process of continuous evolution. It is a question of changing one's approach to the art to embrace contemporary thought and social needs. One of the many ways we can bring in innovation is to depict new themes, and draw from new composers.

MUSIC FOR DANCE

What is it that a dancer seeks in music that can inspire one to give it movement and mimetic expression? Is it the lyrics which strike our minds and stir us into movement? Is it the tune or the rhythm to which we automatically tap our feet? Is it the sentiment which tugs at our heart and moves us to express it? Or does a well-loved piece, comforting in its familiarity, urge one to dance to it in a known format? Tyagaraja is all this and more.

The force of the mighty and soulful personality breathes through every song. Tyagaraja's songs have intense religious fervour, appeal of divine love, tender pathos and the charm of clever poetic play of words. The emotive ap-

peal of his lyrics offer tremendous scope to the dancer.

3-D APPROACH

Let our mind dwell on and contemplate the moral precepts, high Upanishadic truths, the rustic similes and proverbs, moods of anguish, joy, endearment, surrender, gratitude — all these make his songs come alive, lending themselves to visual expression. Visual representation of Tyagaraja's kritis give a three-dimensional approach and understanding. A serious student of Tyagaraja can discover padams, javalis, bhajans and varnams among his kritis. We have not yet adequately tapped this enormous fund of ideas which can be a meaningful and a further extension of the Bharata Natya repertoire. From the over-exposed, over-exploited Ramayana and the Krishna-Leela themes, to the religious, social, moral and the descriptive, there is a veritable treasure trove open to us.

CHOICE OF THEMES

The association of a real-life event to the inspiration of a kriti is peculiar to Tyagaraja rather than any other composer. His eventful life offers many memorable moments immortalised by the kriti born spontaneously. These, along with Utsava Sampradaya and Divyanama kritis allow depiction by chil-

dren and male dancers. For instance, *Nannu Palimpa* (Mohanam) is one such kriti which has a beautiful story-line behind it. It is the morning of his daughter's wedding. Standing at the threshold of the house, Tyagaraja sees at a distance an enormous painting of Kodandarama carried by two of his students. Thrilled, he breaks into an ecstatic song: "Oh, Rama, have you come walking all the way to bless me?"

In *Nadupai* (Madhyamavati) and *Munnu Ravana* (Todi) he speaks of domestic conflict and disharmony in his own life. He cites the examples of Sugriva and Vibheeshana whom Rama rescues from the humiliation they suffered at the hands of their brothers. These episodes not only offer an entirely fresh pasture for sanchari out are also eminently suitable for male dancers.

Melukovayya (Bhowli), *Sita Kalyanam* (Kurinji) and *Uyyala Lukavayya* (Nilambari) are ideal items for children and group choreography. *Ra Ra Sita* (Hindola Vasanta) made famous by Smt. Rukmini Devi, is a charming description of child Rama being adorned with ornaments, silk and sandal. The Dasavatara kriti *Deenajanavana* (Bhoopalani) Ramayana kriti *Vinayamu nannu* (Saurashtram) also fall in this category.

SCOPE FOR ABHINAYA

A separation from his beloved idol drew some heart-rending lyrics. Tyagaraja also does not shy away from Srīngara rasa as many would have us believe. Like Vatsalya, Srīngara too is a form of Bhakti or devotion. This love of a woman for a man has occurred to saints of all ages and climes. *Emani*

Vegintune (Huseni), *Chelimini Jalajakshu* (Yadukula Kamboji), *Nannu vidachi* (Ritigaula) are all full of the yearning of a young maiden to attain union with her Lord.

Most of the composer's songs are traditionally sung in mādhyama kala. There are many, however, which can be sung in a drawn out tempo with padam like cadences. The beauty of the raga, meaning of the lyrics and the predominant mood is evocatively brought out. The above-mentioned kritis are an apt example of this. Lilted melodies of *Nowka Charitram* easily fill in the place of javalis in a programme. They brim with Srīngara Rasa. *Vaadenu jaripu* (Saranga), *Chalu Chalu* (Saveri) and *Gandhamu puyyaraga* (Punnagavarali), approach Nayika-Nayaka Bhava from a fresh angle.

SRINGARA WITH A DIFFERENCE

It is to Tyagaraja's credit and greatness that Bhakti pervades the scenes as the predominant Sthayi-Bhava. In this respect the treatment of Tyagaraja must be different from that of Kshetragana or Jayadeva.

The Pancharatna kritis have always been irresistible to dancers. The length of the item immediately gives it the status of a varnam in a typical recital of a Bharata Natya programme. The vigorous swaras have been composed with a masterly touch of intricate jati patterns, making any other interpolations like theermanams practically unnecessary.

There are also innumerable references to Lord Rama and other deities like

Venkateswara, Devi, Sri Ranganatha, Subramanya and Ganapati.

The composer has utilised several colourful, colloquial phrases and proverbs. His kritis also contain allusions to the less known myths which can give freshness to choreography.

STEP WITH CAUTION

A word of caution to the dancer who chooses to pick a kriti for delineation. Although the lyrics beckon invitingly, the musical aspect may not be suitable for dance. The kritis have emotional appeal in them. This bhava is an essential characteristic of our unrivalled dance technique. Abstract ideas, high philosophical thoughts and totally dida-

ctic lyrics are best avoided. Some colloquial idioms can be too colourful for depiction in a chaste, aesthetic manner. Down to earth gestures or lokadharmi in a Tyagaraja kriti may jar and detract from the noble spirit running through it.

Any kriti in which Tyagaraja refers to himself or an event in his life cannot be attempted with success without a deep understanding of his personality, his devotion and philosophy. His transparent sincerity and simplicity has to be portrayed. "Sri Tyagaraja", said Shri S. Parthasarathy in 1952, "offers a fertile field for exploitation in abhinaya provided of course the artiste can reach Supreme heights of spiritual conception."

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S. ANANTHA SESHAN

DOMINANCE OF NRITYA NATYA IN MANIPURI DANCE *

By

Darshana Jhaveri

Manipur in the north-eastern corner of India has evolved a unique pattern of life. Unique in the sense that there is a perfect blending of dance and music with the day-to-day life of the people. There is no single religious or social occasion which is not celebrated with an appropriate or a characteristic dance number.

CULT OF DANCE DRAMA

Traditionally, the Manipuris have been celebrating festival of Laiharaoba, invoking the village Gods. Maibis, the priestesses, describe the primitive concept of cosmology through dance. They also enact the life story of Nongpok-Ningthou and Panthoibi (incarnation of Shiva-Parvati) in the form of dance drama. Three hundred years ago Manipur adopted Gaudiya Vaishnavism, the devotional cult of Hinduism as advocated by Chaitanya Mahaprabhu, and henceforth all festivals started being celebrated with the life story and divine love of Lord Krishna and Radha and the childhood pranks of Krishna pervaded them.

Manipuri is technically rich having all the elements of dance and music, such as the forms of Lasya and Tandava, a variety of Talas, the elements of Nritya, Nritya and Natya, all the four Abhinayas, viz., Angika, Vachika, Aharya and

Sathvika, and Prabandhas etc., mentioned in the Vaishnavite texts like *Govindaleelamritam*, *Bhaktiratnakar*, *Anandavrindavanchampu*, *Ujjwalaneelamani*, *Geetachandrodaya* etc., as well as manuscripts available in Manipur like *Govinda Sangeeta Leela Vilas*, *Krishna Rasa Sangeeta Sangraha*, *Mridanga Sangraha*, *Panchamasarasanhita* etc.

BODY 'SPEAKS' DANCE

The abovesaid elements of dance and music are all appropriately used in the dance dramas known as Raasleelas. They are the highest form of aesthetic expression of the religious aspirations of the people of Manipur. There are four Raasleelas — Maha-Raas, Vasant Raas, Nitya Raas and Kunj Raas — depicting stories of Lord Krishna with Radha and Gopis which are performed in the temple courtyard for eight to ten hours, from dusk to dawn and the devoted people of Manipur sit through the night, shed tears of joy witnessing them. The other two Raas which deal with the childhood pranks of Krishna are Rakhal Raas and Udhukal Raas.

While the three elements of dance, Nritya, Nritya and Natya, are incorporated in Raasleelas, there is a distinct division into Lasya and Tandava, the former feminine and therefore delicate

and graceful and the latter masculine and thus forceful and virile. The dance of Radha and Gopis in Raasleela is in Lasya style, while Krishna and cowherds take to Tandava.

The distinction of Manipuri style lies in the dance depiction entirely through body movements, whether in Tandava or Lasya form. A delicate balance is struck between the movements of the different parts of the body, eschewing emphasis on any one part. The movements are rounded, continuous, mingling into each other like the waves of the sea. The torse and vertical (up and down) movements of the body are very important. The eyes and neck follow the movements of the hands ("Yatho Hasto Thatho Drishti..."). The feet and the knees are kept close to each other.

Tandava is again divided into Gunthanam and Chalana. Gunthanam is the counterpart of Lasya having sitting and jumping movements. Even in this jumping and sitting, the knees are kept together. It is done by Krishna and cowherds. In Chalana the basic posture has knees apart and has more forceful movements and more of a variety of spiral movements which are done in drum dance.

The pure movements have great significance as they enhance the dramatic element of Raasleela. For instance, in Nitya Raas, when Gopis challenge Krishna to show his prowess by dancing in different talas and with complex movements and defeat Radha (in sequences of "Pontha Jagoi"), Krishna dances both in Gunthanam and Chalana (soft and forceful Tandava style). "Mridu Uddhata Krishna Nartan" makes a good demonstration of this.

SOUL OF MANIPURI

Mridanga, Manipuri drum, is the soul of Manipuri dancing. It has the capacity to imitate natural elements and even evoke sentiments. A Nayika and her varied sentiments and actions could be well delineated to the Mridanga play alone. A sequence portraying Radha as an Abhisarika Nayika may be cited as an example. Radha sets out secretly and stealthily to meet Krishna. On the way she confronts hazards like drizzling rains, thunder and lightning, fierce snake, whirlwind etc. However, determined as she is in her pursuit, she is undaunted and reaches her destination. Here the appropriate rhythm patterns are composed for evoking the sentiments, resounding the impediments and her courage and conviction to overcome them. Mridanga does what usually is taken care of by music.

TALA VARIETIES

Manipuri excels in the use of innumerable Talas and their rhythm patterns, ranging from 4 to 68 beats. The Talas, structure of the rhythm patterns, laya (speed), are composed and utilised according to the mood of the particular dramatic sequence. For instance, there is a 7-beat rhythm having different divisions like Rajmel, Tintal macha, Triputsawari, Mel matek etc. The joy of the spring festival, the playing of the Holi, is expressed in Tala Tevda of 7 beats with 3 stress used. Here rhythm patterns enhance the meaning of the accompanying song.

Similarly Radha's sorrow (she has prepared a flower bed and waited for

*Paper presented with demonstration at the Symposium on Dance at Shanmukhananda Hall, Feb. 25 & 26, 1989.

whole night for Krishna in vain) is better depicted in Tala Menkup of 6 beats and one stress. The Nayika is Vipralamba tormented by cupid's arrows, the cool breeze biting her like a serpent's hiss.

Nritya : The interpretative dance. Here the meaning of the song is conveyed through facial expressions, body movements and hand gestures, as the Maibis modelled them on the day-to-day activities, like weaving, plucking flowers, cutting grass etc. These natural hand gestures were later on stylised and codified into 26 single hand gestures and 12 double hand gestures. As Manipuris are followers of Gaudiya Vaishnavism, Sringara, the sentiment of love predominates over the nine sentiments, the other 8 becoming subordinate to Sringara. Vaishnavite scholars have divided Sringara into two, viz., Vipralamba and Sambhoga and each into further 32 divisions. Similarly, the 8 Nayikabhedas are divided into 64 divisions.

MODES OF EXPRESSION

Abhinaya in Manipuri is conveyed in three different ways — Swanugata, Anugata and Gamaka. Swanugata is one in which body movements are more important and it does not seek to convey directly the meaning of the song. Eg., the play of ball between Krishna and Balaram. In Anugata the song is all important and each word is interpreted. A typical illustration is of Radha questioning the god of love, Madana, as to why he should torment her mistaking her for Lord Shiva. She goes on comparing her adornments with those of Shiva and tries to reason out to him that they are not what Shiva wears. There is only suggestive hand gesture and subtle evocation of facial expression.

Gamaka is interpretative. The song here is interpreted suggestively through hand gestures and body movements. Sometimes objects are conveyed through only body movements, like Gajagami, Jamuna. The movements are flowing and slow.

RAAS

The six Raasas in the Leelas are Maha Raas, Vasant Raas, Kunja Raas, Nitya Raas, Udhukal and Gop Raas. In Udhukal Raas the main theme is Krishna stealing butter. Sequences from "Nanni Churi" is the best example. In Gop Raas Krishna and Balram are depicted as killing demons like Dhenukasur, Bakasur. Eg., Bakasurvadh.

A sequence from Maha Raas is performed on the full moon day in the month of Kartik which brings out the essence of Bhakti. Radha considers herself the most fortunate among all gopis and feels proud that Krishna is all her own. Krishna wants to humble her and disappears. Realising it too late Radha is seen agonising and pining for Krishna. Here the music expresses all the agony that Radha undergoes, for her facial expression has to be suggestively incisive.

In Vasant Raas, Radha becomes jealous and angry as Krishna does not come at the appointed time. When he turns up at dawn, seeing the marks of love-play on his body, she asks him to go away. Krishna pleads for forgiveness, and Radha reconciles. The songs are from Jayadev's Geeta Govinda.

In conclusion it may be said Raasleelas incorporate solo, duet, group dance, dialogues, operatta, pantomime etc. Realising the tremendous dramatic potentialities in Manipuri dance, successful attempts have been made to produce dance dramas on mythological and historical themes.

THE PROPORTION OF NATYA DHARMI & LOKA DHARMI IN KUCHIPUDI*

By
K. Dhanalakshmi

In the presentation of a theme there are two aspects — firstly, the presentation of the joys and sorrows of the world as close to reality as possible and secondly, the assumption of various roles on the stage by the actors which is more conventional than real. The first aspect relates entirely to the ways of the world, while the second one is purely conventional. The first aspect is known as loka dharmi or proximity to the ways of the world and the second as natya dharmi or theatrical presentation, depending entirely on abhinaya or histrionic expression.

We derive enjoyment from a presentation of the sorrows of the world in dance while we share the sorrows with others when they actually occur in the world. Not only that, we convince ourselves about the situations presented in a limited space and time which have actually happened at various places, in different planes and regions. These aspects distinguish dance from the realities of the world and are embodied in natya dharmi.

SCHOOLS OF ACTING

Dharmi-s may also be interpreted as schools of acting — loka dharmi or realistic school and natya dharmi or conventional school. Here it may be worthwhile to consider the two main Western

schools of acting. The one advocated by Stanislavsky is more akin to loka dharmi and is realistic while that of Brecht is closer to natya dharmi, following to a larger extent, the conventional type of histrionic expression. Broadly speaking, the Stanislavsky school may be called loka dharmi and the Brecht school natya dharmi.

It is here that *Natya Sastra* stands out distinctively incorporating both the schools i.e., loka dharmi and natya dharmi, in a proper proportion so that the entire production becomes thoroughly enjoyable. As a matter of fact Bharata did not impose any restrictions as to when each school of acting is to be adapted or not, but has given the discretion to the dance conductor who may employ them to suit a particular situation, the ultimate aim being the successful presentation of dance.

However, Bharata has given general directives regarding the classification of loka dharmi and natya dharmi. Briefly, character fitness, proper diction, appropriate movement and make-up are the main points of loka dharmi which should be as close to reality as possible. The other aspects viz., music, instruments, stage movements, asides, personification of inanimate objects etc., are the main aspects of natya dharmi.

*Paper presented at the Symposium on Dance at Shanmukhananda Hall on February 25 & 26, 1989.

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The broad-mindedness with which Bharata has dealt the schools of acting is obvious from the fact that he has conceded that what has been left over by him in this regard must be adapted from the happenings in the world. Although natya dharmi is conventional, the root of such conventionalism lies in the world itself. According to Abhinavagupta, if loka dharmi is the canvas, the painting thereon may be stated as natya dharmi so that a complete picture is produced. Loka dharmi alone does not produce drama since a canvas is not the picture. Similarly natya dharmi alone cannot produce drama without adequate support of loka dharmi since there can be no picture without a canvas.

SUPPORTIVE 'SCHOOLS'

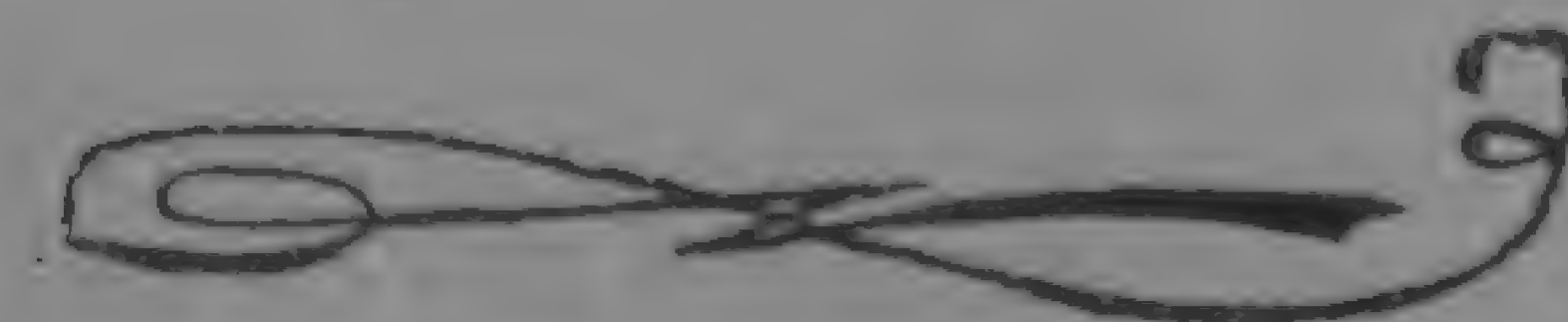
In dramas there is predominance of natya dharmi (e.g., *Abhijnana Sakuntalam*) and Prakarana has a predominance of loka dharmi (e.g., *Mricchakatikam*). Viewed from a different angle, loka dharmi is more predominant in drama while natya dharmi dominates in dance. It must, however, be conceded that both these aspects, in different proportions, are present in every form of drama or dance.

Bharata's loka dharmi, in fact, incorporates the modern concepts of realism and naturalism, but he did not permit extremism in loka dharmi. Bharata has also excluded presenting certain aspects on the stage like war, death, eat-

ing, kissing etc., since it is not possible to present some of them while the rest are not sufficiently decorous. He has indicated that these could be effectively conveyed through suggestive devices. He has also prohibited tragedy, since it amounts to the annihilation of the ideal, as far as Indian idealism is concerned. Even when it is absolutely necessary to represent the fall of a hero on the stage, it has to be averted by creating a situation in which the hero flees or is arrested or effects a compromise with his opponent.

Superior and medium types of heroines should always wear a veil. Hair-dressing, sleeping, bathing, anointing, dressing, dining etc., should not be shown on the stage. If the above aspects have to be necessarily included in a play for the progress of the story, they have to be either indicated by suggestive devices or by ending the act itself on one pretext or the other. Under exceptional circumstances a character may be shown in the sleeping posture to enhance the production values. But an embrace, a kiss, and other private and provocative actions should in no case be shown on the stage.

In Kuchipudi there is loka dharmi in items like *Bhama Kalapam* while in *Dasavatham* there is a predominance of natya dharmi. So is the *Ashtapadi Sanchradadhara sudha*, as the subject portrayed is Lord Krishna Himself and there can be no loka dharmi in depicting him.



THIRUTTALAJATI *

Thiruttalajati is a composition of Saint Thirugnana Sambandar, who lived in the 7th century A.D. He was a contemporary of the Pallava ruler Mamalla around 650 A.D. The devotional songs of Appar, Sambandar, and Sundaramurthy Nayanar are called the Tevaram hymns, and the songs of Manikkavacakar are known as Thiruvacakam. There are references in the hymns of the Saints to dancing girls performing dance in temples during worship. More than half of the compositions of Manikkavacakar like "Ammanai", "Usal", "Thellenam Kottal", "Undi Para", etc., are compositions specially intended for dance. Similarly some of the compositions of the Tevaram Saints like the song "Munnam Avanudai Namam Kettal" or "Akatturai" songs are based on Madura Bhakti or Sringara Bhakti.

References are found in the hymns themselves showing that these songs were sung and danced in the temples during the lifetime of the Saints. Obviously, the large number of dances performed in the temple have influenced

some of the compositions. For most of the compositions of Thirugnana Sambandar, the Panns (Ragas) are mentioned in the manuscripts. In some the structure or the grammatical outline of the songs are also mentioned. For example, "Thiru Ezhu Kuttrirukkai", Iradi, (Iradi means Dvipad), Mukkal etc. In one instance the name Thiruttalajati is found in the manuscripts. Obviously it means a composition based on Tala and Jati in combination.

In the whole history of the Tevaram songs there is only one composition with the title Thiruttalajati so far known. Obviously it is clear that the dance tradition of Jati and Tala have influenced this particular composition. Enquiries with the traditional Oduvars revealed that they are not aware how this composition was sung or danced. They are only able to say that this has something to do with the dance form, for even a recitation of the composition, for instance, *Dikkittu Tattatru Tigazhndidum Mandalam* shows it is based on Jatis.

Dr. R. Nagaswamy

*The script was read and demonstrated by Revathy Ramachandran at the Symposium on Dance held at Shanmukhananda Hall, on February 25, 26, 1989.

A SPECTRUM OF INDIAN CULTURE COMMEMORATION NUMBER

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ALL IN ONE

Thinking Aloud

ALAPANA FROM HANDOUTS ?

Sometime back a mother and daughter came to me with a fervent request to teach Raga alapana from notes, that is, alapana in notation. Though the mother remarked that the Pantuvarali her daughter "constructed" from the notation did not sound the same as "we hear in class or concert" and the daughter looked helpless, an anxiety to somehow learn the alapana was writ large on the youngster's face. Reason? Need for a crash success course before the annual music competitions round the corner!

Construction of an alapana? I exclaimed. It took me sometime to digest the situation. I studied the notation — Pantuvarali sketched in swaras with marks for gamaka, brikka, kalapramana of the phrases and with some pauses and punctuations. Mentally I constructed the raga. It sounded quite bland despite the 'marks of aesthetics'! "Alapana is not something you construct from swaras marked on a graph paper or written in notes", I tried to din into her. "It is not an essay of mere swara combinations on the arohana and avahana formula. Just as a skeleton makes no human being, a swara combination, even notation, does not draw a raga picture. Both need flesh and blood and above all life (jeeva). In case of music, addition of manodharma too", I said. The sermonising seemed to exasperate the mother and the daughter.

Nothing better than practical demonstration, I realised. First, I 'constructed' Pantuvarali as in the notation. The way they 'shrunk', I could feel their re-

pulsion. Then I tried to give shape to the same with nuances characteristic of the raga. Still it was not off elementary track and they weren't happy either. I sang then a stretch of a few passages truly in the alapana mould. A sudden beam lit their faces. "This is what I want", the girl jumped.

I could not resist. I started the experiment asking her to notate, (to sing in Swaras) what I sang in akaaras. But no, it was futile. I told her then to reproduce the akaaras. Still no result. For all that, her voice was good though thin and had an exemplary range. She could freely traverse the octaves and dwell on any top note. Her swarasthanas too had nothing to complain about. Then what was lacking? The sense, the feel of microtones, their gamaka graces, their nuances in a raga framework. She had not arrived at the raga scene to take off on alapana. She had quite a homework, much of it her own, to do.

I started in right earnest to initiate her into the toil with practical tips. The sangathees in the kritis of the Trinity and other Vaggeyakaras are a source-mine to draw inspiration from, I told her. "Recall whatever kritis you have learnt in Pantuvarali. Take a sangathi-phrase and try to develop from there". I was too optimistic, for the next shock came when I learnt that her repertoire in the raga was just a couple of songs, though significant ones of Dikshitar's and Tyagaraja's with sangathees not well graced but plain and simple.

The incident is not isolated. It is a common malaise our musical lessons

are riddled with. Many a talent goes waste for want of proper training or proper direction. More and more students tend to become addicts of notations. With cassetted music and a Walkman in hand how naive they are to feel assured of conquering the world of music! They do not realise that faithful reproduction is not possible. What with voices which differ from person to person, in timbre, tone, resonance, modulation etc., nuances may not sound the same. So with notation too. However detailed the notes be, 'construction' is something that should be evolved by practical training, observant listening and a keen perception of the subtle deflections. For the swaras their shades and subtleties go beyond the 22-shruthi analyses. Their microtonal blends are far subtler. It is this subtlety that spells the character of a swara in a raga structure, its varying shades in the same raga, depending upon where it occurs and in relation to the swara preceding or succeeding. So much for the Lakshya that is beyond the comprehension of Lakshana but within vocal rendition with aural perception.

Prof. K. S. Narayanaswamy, former Principal of Shanmukhananda Sangita Vidyalaya, has once in an article ஸ்வரம் முக்கியமா? த்வனி முக்கியமா? (Is Swara important or Dhwani?) tackled this issue. "It is the Dhwani-beda employed in the raga which must be considered and not swara alphabets", he says and continues "swaras are only indications (அடையாளம்), not intonations (Dhwani) which are more impor-

tant". He has justified this with copious illustrations.

Notation and cassettes could be aids or guidelines just for references after the students are past their training stint and entered the performing field. They certainly cannot become 'substitute guru' or a 'manodharma reckoner'. Even at the performing stage one has to have innate talent and the lesson is much easier learnt from observant listening and judicious assimilation.

It is in this context that some musician-teachers' claims that alapana could be learnt/taught through 'well divined notation', that the so called 'canned stuff in cassettes' or script could inspire and channel imagination and that there is nothing wrong in availing of these modern aids to further one's musical skills especially in an era where students are super intelligent, with multifarious activities and interests but have less time at their disposal and have to keenly compete, sound a warning note on the future course that our music (Nadopasana) is likely to take!

Again quite some budding artistes sing from scripts on stage. Kalpana swaras have yielded place to Kalpita swaras. What guarantee is there that one day they may not start rendering alapana (and for that matter Tanam also) from a handout? Then whither manodharma?

— KINNARI

SHANMUKHA invites contributions from readers on issues of topical interest concerning the preservation and nurturing of our fine arts, for its 'Thinking Aloud' feature.

CULTURAL SCENE-BOMBAY

April '89. The months March/April every year in the Hindu calendar invariably divert one's attention to Rama Navami festival, celebrated all over. Erudite discourses and intelligent interpretations during the festival placing accent on the virtues of human conduct, ideal character and straightforwardness as portrayed by Lord Ramachandra leave the devout to ruminate on. Matunga, Chembur, Borivli and Goregaon all have their contribution in making the seasonal schedule really unforgettable. As usual this year too, Sanskrit/Tamil scholars and 'pravachana' stalwarts had made their mark. In addition, music concerts in a small scale also had been slated in some of the samajams. Indeed, 'Rambhakti' is the supreme essence of Karnatak music as handled by Saint Tyagaraja. All the more is the reason why the various organisations should not provide a few more cutcheri items for the Rama Navami festival, please?

SSFA & SS continued with its Hall's Silver Jubilee fete presenting the music recital of T. V. Sankaranarayanan in April. True to his reputation, srutibhava and madhyamakala tempo were points in favour of TVS. Ensuring his rapport with the audience with a zestful *Subrahmanyena* (Suddha Dhanyasi) embellished with sparkling Swaras, TVS rendered a rare-hued melody of Saranga Tarangini (*Samana Rahite*) with eloquent ease.

Discernible in this concert was a blend of poignant evocation and performing verve. The essays of Madhya-

mavati, Mohanam and Ranjani were jewels carved with refreshing designs. Mohanam, in particular, with *Nannu Paalimpa* was brilliant.

The accompanying team was another high point of this concert. T. K. V. Ramanujacharyulu, the violinist got his introduction to the Shanmukhananda audience. His technique as a helpful accompanist was quite noteworthy. One would hope he gets more opportunities to come to Bombay in order to establish his popularity. K. V. Prasad made a distinguishing mark in the matter of providing a good rhythmic boost. His understanding of the vocalist's style of singing is remarkable. Veteran V. Nagarajan added a new 'Naada' dimension on Kanjira.

Mannargudi Sambasiva Bhagavathar's Harikatha was excellently in tune with Ramanavami season, what with the topic, "Tyagaraja" that he had chosen for the discourse. To Tyagaraja, Ramachandra was an acme of godly perfection well blended. His compositions in the main, are the different facets of Rama's personality and stature set to divine music. The veteran Sambasiva Bhagavathar delineated certain choice pieces of Tyagaraja providing a heart-warming musical fare in his discourse. Prior to the discourse, Sambasiva Bhagavathar distributed prizes to the winners of the Annual Music Competition held by the Sabha and scholarship to deserving talents of the Sabha Sangeetha Vidyalaya.

Again in the Shanmukhananda Mini Auditorium we had the concerts of two Bombay based vocalists. Palghat T. S. Anantharaman and P. V. Natarajan. Both of them were of a good order. Later in the course of the month, NCPA presented Prabha Rao's vocal recital. Her music has a fine quality.

Ravikiran's Gottuvadyam and D. K. Jayaraman's vocal recital (aegis : Shanmukhananda) were two excellent items for the month of May. The glitter of Ravikiran's genius was very much noticeable in the concert. Panthuvareli (*Ramanatham*) was handled with impeccable artistry. The young maestro gracefully glided into a weighty vilambam, in Yadukula Kambhoji. A rare Syama Sastri Kriti adorned it. No exaggeration it was, his Bhairavi was a musical bliss one experienced. The Ragam-Tanam-Pallavi made a veritable feast.

Manjunath (Violin) and Kamalakara Rao (Mridangam) made a good supporting team.

The concert of D. K. Jayaraman was a class by itself. Songs of good musical muscle were arrestingly rendered. A composition of V. V. Srivatsa, *Ganaiola Karunalavala* in Durbar, surfeit in ragabhava and woven in good sarvalagu structure was introduced to the audience. Another gem of Srivatsa was *Kausale* (Gowrimanohari). The composer noticeably has a good aesthetic perception.

Young Manjunath, the violinist gave a very good account of himself. Here is a violinist whose strength lies in his restraint — in bowing and fingering. He abundantly deserves encouragement and opportunities. Karaikudi Mani on rhythm as usual played with a good sense of anticipation.

Bharatiya Music & Arts Society presented in its May schedule the vocal recital of Vasumati Seshadri. The young artiste in fidelity to lessons learnt presented a few sleek items in the concert, although the built-in quality of a voice was found inadequate. The tempo was well built up thanks to popular madhyamakala compositions. Raga delineation in general presented a case for greater muscle and wider imaginative wave-length which perhaps is a handicap for the upcoming younger generation. Placed in Bombay, opportunities to listen to Nadaswaram recitals in particular are not in their lot. It is to mention that assimilation of different styles and creative strands alone can contribute to making one a performing artiste and secure a name at that.

The mid-June programme under the auspices of Shanmukhananda Sabha was again a sumptuous fare. The Sikkil Sisters gave a wholesome flute recital, judiciously blending vidwat and vivaharam. A fine alapana of Brindavana Saranga (*Srirangapura vihara*) and an elaborate Kharahapriya were true to the form the modes intrinsically suggest. Karnaranjani was invested with its beauty in the rendition of a rare Muthiah Bhagavathar piece *Vanchathonu* decked with sparkling Chittaswara. RTP in Kalyani was in 'prachina pad-dati'. Accompanying were V. V. Ravi (Violin), Madirimangalam Swaminathan (Mridangam), a disciple of the famous Palani Subbudu, and E. M. Subramaniam (Ghatam).

The concert of K. V. Narayanaswami which followed on the next day also fitted into a similar class of purity the Ariyakudi school is associated with. K. V. Narayanaswami's sruthi-suddham was excellent although he is running

on 66. Artistic flashes do not find a provision in his recital. But there is 'ghathram' in his rendition. His good grasp of laya further strengthens the concert effect which is interestingly sustained throughout the duration. Purvikalyani and Madhyamavati received a spotless treatment. His *Varugalamo* (Manji), a soulful yearning, *Enneramum* (Devagandhari) twanged the heartstrings. Ravi's Violin was adequate. Sprightly Balaji and Vaikom Gopalakrishnan made a spirited Mridangam — Ghatam pair.

— S. RAMACHANDRAN

A resurgence of youth in the musical forefront it was. The two concerts of May at the Mini, a Vocal by R. Ashok of Madras, the grandson of the legendary Papanasam Sivan, and Flute by versatile city artiste P. S. Moorthy, groomed by Dr. N. Ramani, proved beyond doubt that future of music is quite safe with the amateurs. Both were teamed with young talents and their promising recitals very much augured well for a promising future.

In Ashok one discerned a refreshingly imaginative approach — technique, tempered with melodic aesthetics and sahitya 'feel' — given expression to in a robust voice. Heritage, home and honing had their share of nourishing this inborn talent. The grandson's rendition of *Chittam Irangadenayya* (Sahana) was enough evocation of the grandfather's soulful yearning. A sober Sankarabharanam and a stately *Akshavalingavibho* with niraval — swaras stood testimony to his sustaining style

which stood out in the Todi RTP, delineated 'phase by phase'.

The little violinist excelled in the art of accompanying. It did not look her debut. Baby Gayathri, a city prodigy, with the fine perception of the vocalist's moves, manoeuvred along delicately gearing the tone of the violin. Her participation in Todi Pallavi at every level, including the Trikala and Tisram was a marvel.

Equally felicitous was left-hander Arun Prakash, with a melodic touch. Here is a Mridangist worth watching.

P. S. Moorthy's flute recital could as well be called an instrumental ensemble programme for the team comprising, besides the flautist, a promising Violinist, Sriram, a seasoned Mridangist R. Venkateswaran and a rising Kanjira star, S. Sriram, rose as one man making the performance a musical experience.

A multifaceted musician, a Vocalist, Flautist, Mridangist and a Harmonium exponent, Moorthy, a Chartered Accountant handles each instrument as he would a language. The musical environment at home too is considerably responsible for his flowering into a performing artiste.

Gowlai, Purvikalyani, Mohanam and Kambhoji, all cascaded in their beauty and brilliance. Standing out for its soulful enchantment was *Nannu Palimpa* which had an arresting Thani from the percussion pair.

— KINNARI

ANANTHARAMA BHAGAVATHAR

If looks could belie, there could be no better example than Palghat Anantharama Bhagavathar. Tall and burly, fair with fiery moustache and impeccably attired, this 19th century stalwart looked more a 'Payilvaan' than a Bhagavathar. The commanding personality nevertheless did command a voice diligently cultured and reinforced with musical acumen acquired from training under titans of the time, like Nurani Mahadeva Bhagavathar, Maha Vaidyanatha Iyer, Patnam Subramania Iyer and others.

A chance meet with Pandit Lakshmanachar, the doyen of Harikatha of the era, brought a turning point in his life. From a musician to a Harikatha exponent he touched a new peak, yet remaining supreme in both the streams, performing with ace accompanists like Violinists Tirukkodikaval Krishna Iyer and Tiruchi Govindaswamy Pillai and percussionists Azhaganambiam Pillai and Dakshinamurthy Pillai.

His music earned him the coveted patronage of the Royal Courts of Mysore, Travancore and Cochin; the titles of "Gana Gandharva" from Tiruvavaduthurai Adheenam and "Gayaka Sikhamani" from Mysore.

His music is still alive. His grandsons and granddaughters carry on the family tradition.

It is therefore in the fitness of the things that a portrait of the Bhagavathar, presented by his grandson, Sangeetha Vidwan & Teacher Shri T. S. Anantharaman of Bombay, should be unveiled at the Shanmukhananda Sabha during its Hall's Silver Jubilee Celebrations. And the privilege went to no less a musician than Sangita Kalanidhi Palghat K. V. Narayanaswamy.

The presence of the Bhagavathar's octogenarian son Shri T. A. Subramanya Iyer, added lustre to the function.

"Take a music-bath once or twice a week for a few seasons, and you will find that it is to the soul what the water-bath is to the body."

— Oliver Wendell Holmes Sr.

* * * * *

"The most exciting rhythms seem unexpected and complex, the most beautiful melodies simple and inevitable."

— W. H. Auden

MEDICINE ON STAMPS

The advances in medicine are evident to all. A Japanese girl born today can expect to live up to the age of 84 years. Even in India the average life expectancy is nearing 60 years.

All great achievements of today are based on a foundation of work by giants of yesterday. Hence a historical review of the march of medicine is essential to have a right perspective on our performance. It also gives us a chance to honour the past greats. This will influence the present generation to achieve greater heights of medical knowledge.

This kind of review has been achieved in a subtle and beautiful manner by the exhibition of *Medicine on Stamps* put up by Shrimati Subhalakshmi Subrahmanyam. She is not only a great philatelist, but also an innovator. She has used her vast collection of stamps with ingenuity to mount a series of exhibitions on various themes like Medicine, Music etc., totalling about 40 themes. This is a visually pleasing way of educating people. The recent exhibition, "*Medicine on Stamps*" at the Shanmukhananda Sabha in connection with the silver jubilee celebrations of the Hall, brought this out in striking fashion.

The exhibition has an international flavour. Stamps of numerous countries were on show. This is as it should be. Medicine is one field where knowledge is shared freely and openly by all countries. Host of men and women have been honoured in these stamps. Hippocrates whose famous oath of Professional Conduct appears in stamps of several countries showing how universal his percepts are.

The list of personalities portrayed on these stamps is a virtual who is who in medicine. Just to name a few — Leo-

nardo da Vinci, the multifaceted genius who is bound to appear in any thematic stamp collection, leads the field; Pasteur, father of modern bacteriology, whose name is immortalised by the name pasteurised milk; Robert Koch, whose discovery of the TB germ is benefiting all Indians today; Pavlov, the great Russian scientist, who enunciated the principle of conditioned reflex; Leeuwenhoc inventor of the microscope; the Curies of radium fame, Roentgen whose discovery of X-ray a vital breakthrough in diagnostics, Florence Nightingale, the Mother figure of nursing, Haffkine whose research on Cholera in whose memory our Haffkine Institute is named; the Mayo brothers of the world famous clinic, Walter Reed, for whom the biggest and best equipped military hospital in USA is named and a host of others. It is a pity that our Indian medical greats do not seem to be represented — not even Charak or Sushruta.

There are many other medical subjects vividly brought out. To mention just a few, medicinal plants, Red cross, both subjects are covered by many countries. Other themes represented are blind welfare, child care, dental health, TB, blood donation, Pharmacist, veterinary medicine etc. The list is almost endless. The beauty of the exhibition can be fully appreciated only by viewing the stamps.

It may perhaps be worth the while to put up this exhibition in various medical colleges to inspire the students. All in all it was an educative and aesthetically pleasing experience.

The two-day exhibition (May 13th & 14th, 1989) was inaugurated by Shri Murali K. Chanrai, Trustee of Jaslok Hospital.

— Dr. K. S. Varadhachary

THE MUMMOORTI JAYANTI FESTIVAL—THIRUVARUR

The hustle and bustle of a growing township. The temperature soars up to 40° Celsius, with the Agni Nakshatram at its zenith. Several thousand pilgrims throng the streets to witness the historic revival of the famous temple chariot festival. We walk down a narrow, treeless path leading to the temple. At the end of the street we suddenly come face to face with a breathtaking scene. The vast serene Kamalalayam tank. Our hearts brim with devotion and music seems to waft in with the breeze.

Time stands still. Thiruvavarur, the birthplace of the Trinity of Karnatak Music. The towering gopuram of the famous temple takes us back into the golden era of history when Shyama Sastri, Tyagaraja and Dikshitar were born on this hallowed soil.

Syama Sastri was born here in 1763, closely followed by Tyagaraja in 1767. Dikshitar, the youngest of them, was born eight years later. They were born in the same month and their homes are now a pilgrim centre for musicians. Sri Kanchi Kamakoti Peeta Carnataka Sangeetha Seva Trust celebrated the 5th Sangeetha Mummoorti Jayanti festival here from 5th to 11th, May, this year. The birthday of each of the Trinity was observed with puja and music at his home.

There were two sessions everyday. The morning sessions (from 8 a.m. to 11 a.m.) were delectable, for they pre-

sented fresh, young talent on the music scene. Each sang for an hour to a select audience. Their enthusiasm, sincerity, and devotion would console all those who predict a dire future for Karnatak music. Unnikrishnan, Sanjay Subramanian, Srinivasan (veena), Arun Prakash (mridangam) and Vittal Ramamurthy (violin), deserve mention. Unnikrishnan's evocative *Sahana (Vandanamu)* was reminiscent of his guru Dr. S. Ramanathan. The Karaikudi bani of veena was ably represented by Srinivasan, a disciple of Smt. Rajeswari Padmanabhan.

The evening sessions practically glittered with top — notch stars. Maharajapuram Santhanam sang the inaugural concert. After a long futile wait for the Chief Guest to appear, the official function began one and a half hours late. Santhanam's memorable *Begada (Valabha)* and *Durbar (Narada Guruswamy)* more than made up for any shortcomings. Seetha Rajan's brilliant *Saveri (Sankari)* will be long remembered by the appreciative audience. KVN, though slated to sing, did not appear and P. S. Narayanaswamy was asked to fill in. He later did a double by accompanying Sri Semmangudi Srinivasa Iyer. Among the stalwarts, TVS, R. K. Srikanthan, DKJ, TRS, V. Ramachandran and Dr. N. Ramani gave wholesome fare. MLV brought the week-long celebrations to a glorious end.

Adi Shankara, a drama staged by Sri Chakra Stage of Madras, a *Harikatha* by

Kamala Murthy, and a procession around the Kamalalayam added variety to the fare. Akhanda ganam or continuous singing of Sri Tyagaraja's kritis for 24 hours, by the Sri Sadguru Sangeetha Samajam was the highlight of the week. Many senior vidwans participated. It is indeed gratifying that the birthplace of the Trinity has been restored with the sanctity due to them. The Trust has in Lalgudi Sri Jayaraman, an able organiser. The programmes went off without a hitch. The audience turnout was impressive and encouraging.

However, recording here a few suggestions made by some Rasikas who attended the festival may be relevant.

- 1) Two instrumentalists should not be billed to play one after the other on the same evening.

- 2) A general guideline may be drawn out by the organisers to ensure that each of the Trinity is represented by every artiste. This will also rule out any probability of tedious repetition of kritis.
- 3) A request may also be made to the artistes to treat this festival as a special occasion when they can bring back into circulation the many magnificent compositions now forgotten.

— Indo Raman

TALA VAADYOTSAV '89

The 4-day Eighth Percussive Arts Festival-cum-Conference organised by the Percussive Arts Centre from 28th to 31st May, '89, had a varied and rich fare. Several lesser known percussion instruments like the Nagara and the Kathakali Chande were heard.

Dr. Raja Ramanna, the eminent Physicist & Nuclear Scientist, in his inaugural address, stressed the need for the sophisticated scientific methods to be adopted in the manufacture and maintenance of percussive instruments, especially, the Mridangam and Ghatam. U.D.N. Rao, Patron-in-Chief of the Arts Centre, in his welcome address, explained the necessity of adequate sup-

port to the percussive arts. Dr. D. M. Nanjundappa, Vice Chancellor of the University of Bangalore, presenting the K. Puttu Rao Memorial Palghat Mani Award to mridanga vidwan V. Kamalakkar Rao of Rajamundry, recalled the artistry and greatness of the mridanga maestro Palghat Mani Iyer and lauded the efforts of the Arts Centre in bringing out useful publications. He urged that financial support should be given to such bodies. Dr. V. Doreswamy Iyengar, B. V. K. Sastry and A. Subba Rao stressed the talents of Kamalakkar Rao and felicitated him on receiving the Award which was instituted by K. K. Murthy.

A word about the awardee. Born a son of the great philanthropist, the late Sri G. Varadarao, Kamalakar Rao had his early training in Mridangam under the late Sri Yella Somanna and later groomed by that wizard Palghat Mani Iyer. A 'regular' in the Radio Sangeet Sammelans, Kamalakar Rao has accompanied all the stalwarts, played at all the Sabhas in India and extensively toured abroad. Among his prestigious participation, mention may be made of his playing along L. Subramaniam and Yehudi Menuhin in USA (1987). He is the first Indian to give a Laser Beam recording in France with L. Subramaniam.

The Palghat Mani Memorial Lecture was delivered by Guru Bipin Sinha of Calcutta assisted by Darshana Jhaveri and supported by Birmagal Singh on Poong, in which the various features of the vital elements of Tala were explained, as in use in the Manipuri Tala System. B. M. Sundaram of Pondicherry illustrated the Tala Prasthara Krama and demonstrated the angas, Guru, Plutha and Kakapada etc.

A symposium entitled the 'Intricacies of Laya' featured Calcutta K. S. Krishnamurthy who rendered a few complex Pallavis of olden times. Prof. T. R. Subramanyam of Delhi explained the rationale behind the Kalpanaswaras, while Nagavalli Nagaraj rendered select Thilanas of Dr. Balamurali and explained the treatment of Laya therein. A. V. Anand and Shivu supported on mridangam. Veteran R. K. Srikantan ably compered the symposium.

Ustad Dilawar Khan of Lucknow sprang a surprise with his erudite playing of 'Naqara' followed by Dolu by V.

Narayanaswamy. Kalamandalam Keshavan, an acknowledged expert, rendered Kathakali Chende. L. Bhimachar presented an ensemble of Morsing. Two Percussion ensembles, Thala Tharangini of Karnataka College of Music and Laya Lahari of Ayyanar College of Music, Bangalore were presented, both with vocal refrains. Sudha Raghunathan, H. N. Krishna, D. N. Gurudutt and T. V. Sankaranarayanan rendered vocal recitals. Kanya Ramachandran's Bharathanatyam recital with theme of Raga, Thana, Pallavi received mixed reactions. Anasuya Kulkarni demonstrated tribal drums of Papua, New Guinea and Africa.

A monograph on *Devotional Music* by P. V. Rao was released by U.D.N. Rao. A key-note address on Pallavi by R. K. Srikantan and *Chandassinalli Laya* by Prof. M. Rajagopalacharya of Udupi were released by the Vice-Chancellor on the concluding day. All these publications are monographs of lectures rendered earlier at the Arts Centre.

A souvenir marking the formation, progress of the Centre along with some useful articles of lectures delivered earlier, has been brought out. The proceedings have been audio taped while excerpts are video taped for preservation. No praise can be too much for Executive Director, Bangalore Venkatram (a fine player of Mridangam, Ghatam, Kanjira etc). His organisational ability, finesse in dealing with artists and unfailing charisma had a lot to do with the success of the proceedings.

— KSM

READERS' FORUM

SHANMUKHA, APRIL, 1989 ISSUE

Dear Sir,

May I take this opportunity to convey my appreciation of the printing and get up of Shanmukha, April '89, issue which is par excellence and which has been brought out with care and concern. I hope the publishers would keep up this quality consciousness always.

Bombay.

P. C. Ramabadran

* * * * *

Dear Sir,

The April issue deserves encomiums for more reason than one. It is very timely, thoughtful and appropriate that you have chosen to divine the Gana Saraswathi Smt. D. K. Pattammal on the front cover and delineate her kaleidoscopic features with a lead article by no less a Musicologist than the renowned Shri V. S. Srivatsa. The article is crisp at every syllable and juicy at every detail. The last para where the sublimity of the Savant is succinctly pointed out, brought forth tears from my eyes. May Srivatsa's tribe increase and may the Editor bring out more and more issues on such a pattern and level.

The innovative design and imaginative layout brought out by the Publisher has set a new standard for this Magazine and has put the same in a high cultural pedestal.

Bombay.

M. Ratnam

Sri Shanmukhananda Fine Arts & Sangeetha Sabha (Regd.)

Bombay-400 022.

"SHANMUKHANANDA HALL" SILVER JUBILEE CELEBRATIONS FORTHCOMING ATTRACTIONS

JULY, 1989

- | | | |
|--------|--|-----------------|
| 8.7.89 | Shri Thiruvizha JAYASHANKAR & Party
with Special Thavul | Nadaswaram |
| 9.7.89 | Shri Maharajapuram S. RAMACHANDRAN
& PARTY | — Music Concert |

AUGUST, 1989

SPECIAL DRAMA FESTIVAL FOR MEMBERS STAGED BY KALA NILAYAM, MADRAS.

- | | | |
|---------|---------------------------|---|
| 25.8.89 | "HONEY MOON IN HYDERABAD" | — A Fantastic
Comedy Play |
| 26.8.89 | "PILLAI MANAM PITHU" | — A Hilarious Comedy
plus Family Theme |
| 27.8.89 | "AMBIGAYIN KALYANAM" | — A Social Play with a
Purpose |

SEPTEMBER, 1989

- | | | |
|---------|--|--|
| 23.9.89 | Sangeetha Kalanidhi
Smt. D. K. PATTAMMAL
Smt. T. RUKMINI
Shri T. A. S. MANI
Shri R. A. RAJAGOPAL | — Vocal
— Violin
— Mridangam
— Ghatam |
| 24.9.89 | DANCE EXPONENT SMT. HEMA MALINI IN
"JAY DURGA", A DANCE DRAMA. | |

நான் அறிந்த குருநாதர்

ஸ்ரீமதி கல்யாணி சர்மா

குருர் ப்ருஹ்மா குருர் விஷ்ணு :
குருர் தேவோ மஹேச்வர :
குருஸ் ஸாக்ஷாத் பரம் ப்ருஹ்ம
தஸ்மை ஸ்ரீ குரவே நம :

காஞ்சி பெரியவாள், ச்ருங்கேரி பெரியவாள் இவர்களின் பரிபூர்ண அருளாசியோடு ஸங்கீதத்திற்கென்றே தன்னை முழுமையாக அர்ப்பணித்து, தனது 19 வது வயதிலிருந்து கச்சேரி செய்ய ஆரம்பித்து, தனக்கென்று ஒரு பாணியை அமைத்துக் கொண்டு, பெரும் பெயரோடும், புகழோடும் சகல பட்டங்களையும் ராஜமரியாதைகளையும் பெற்று இன்று ஸங்கீத உலகின் "ஜாம்பவான்" என்று அன்புடனும், மரியாதையுடனும் அழைக்கப்படும் எனது மதிப்பிற்குரிய குருநாதர் ஸ்ரீ செம்மங்குடி ஸ்ரீனிவாஸய்யர் அவர்கள் இம்மாதம் 25, எண்பத்தியொன்று வயது பூர்த்தியடைகிறார்.

ஸங்கீத உலகமனைத்தும் போற்றிப் பாராட்டி, அவர் புகழ் பாடும் இத்தருணத்தில் அடியேன், ஓர் எளிய சிஷ்யை, அண்ணா ரிடம் கிடைத்த "குருகுல" பொக்கிஷத்தின் பசுமை நினைவுகளை அனைவருடன் பகிர்ந்து கொள்ள விழைகிறேன்.

"செம்மங்குடி ஸார்" என்று அனைவராலும் அன்புடன் அழைக்கப்படும் என் குரு உலகில் நிறைய சாதனைகளைச் செய்திருக்கிறார் என்பது மறுக்கமுடியாத உண்மை. ஆயின், அவர் சாதனைகளில் அதிமுக்கியம் பெறுவது அவர் ஸ்வாதித் திருநாள் ஸங்கீத கலாசாலையை ஒரு குருகுல பயிற்சிக் கூட

மாக ஆக்கியது. அதற்கு சிதம்பரம் அண்ணாமலை ஸர்வகலாசாலை ஒரு வழிகோலாக அமைந்தது குறிப்பிடத்தக்கது.

கலாசாலையில் குருகுலம்

அண்ணாமலை ஸர்வகலாசாலையை முந்நாள் மஹா வித்துவான்கள் ஸ்ரீ ஸ்பேச அய்யர், ஸ்ரீ பொன்னையா பிள்ளை, ஸ்ரீ டைகர் வரதாச்சாரியார், குருகுலத்திற்கு நிகராகவே நடத்தி வந்ததாகப் பெரியோர்கள் சொல்லக் கேட்டிருக்கிறேன். இதை செம்மங்குடி ஸாரே அடிக்கடி வலியுறுத்தியிருக்கிறார்.

ஸ்வாதித் திருநாள் ஸங்கீத கலாசாலையின் முதல்வராக ஸ்ரீ முத்தையா பாகவதருக்குப் பிறகு பொறுப்பேற்றதும், செம்மங்குடி ஸார் அதை அமுலுக்குக் கொண்டு வந்தார். சர்வகலாசாலையில் குருகுலம் என்பதுதான் அந்த அமைப்பு. அவ்வமயம் அங்கு மாணவியாக சேரும் பாக்கியம் எனக்குக் கிட்டியது.

முக்கியமாக மற்றவர்களுக்கு ஸங்கீதம் பயிற்றுவிக்க நல்ல ஆசிரியர்கள் உருவாக வேண்டுமென்ற கவனத்துடன் அவர் தன்கீழ் பணியாற்றி வந்த சிறந்த வித்துவான்களின் ஒத்துழைப்புடன் அக் 'கலாசாலை' போதன முறையை குருகுல பாணியில் நடத்தி வந்தார் என்றும் சொல்லலாம். இக்

கலாசாலையில் அவர் கீழ் படித்துப் பயனடைந்தவர்கள் பலர்.

சிஷ்யர்களிடம் பழகும் விதத்திலிருந்து, பாடம் கற்பிக்கும் முறை வரை எல்லாவற்றிலும் ஒரு கண்டிப்பு, கண்ணியம் காணலாம். மாணவர்களிடம் அன்புடன் பழகுவார். அதே சமயம் கண்டிப்புடனும் இருப்பார். அவரிடம் எல்லோருக்கும் ஒரு பயம் கலந்த மதிப்பு இருக்கும்.

வாய்ப் பாட்டு, வீணை இரண்டிலும் “காணபுஷணம்” டிப்ளமா பெற்று “வித்வான்” வகுப்பில் சேர்ந்த நேரம் அதி. என் வாழ்நாளிலேயே மறக்க முடியாத பொன்னான நேரங்கள் அவை. “வித்வான்” வகுப்பில் ஸாரின் மேற்பார்வையில், அவரே தினமும் அந்த வகுப்பை நடத்தி வந்தார்.

போதன முறை

தினமும் ஒரு மணி போல் பாடம் நடத்துவார். சில சமயங்களில் நேரம் போவதே தெரியாமல் இரண்டு, மூன்று மணிக்கூட சேர்ந்து வகுப்பு நடத்தியிருக்கிறார். ஸார் ஒரு “கலைப் பொக்கிஷம்”. அவரிடமிருந்து நாம் கற்றுக்கொள்ள வேண்டிய விஷயங்கள் பல. அவர் கீர்த்தனைகளை அழகு ததும்பப் பாடும் முறை, ராகத்தைக் கையாளும் விதம், ஸ்வரம் பாடும் முறை இவை அவரிடமிருந்து நாம் படிக்க வேண்டிய விஷயங்கள். சொல்லிக் கொடுப்பதில் அவருக்கு நிகர் அவரே என்று சொல்லலாம். கொஞ்சங்கூட சலிக்காமல் திரும்பத் திரும்ப நம் மனதில் நன்கு பதியும் வரை சொல்லிக் கொடுப்பார். அவர் கீர்த்தனைகளைப் பாடும் போது அதன் அழகு கெடாமல் முழுப் பொலிவுடன் தனி அழகு ததும்பப் பாடுவது போல் நமக்கும் பாட வரவேண்டுமென்று மிகப் பிரயத்தனப்பட்டு சொல்லிக்கொடுப்பார். “எந்த உருப்படியையும் லக்ஷம் தடவை பாடி, லக்ஷாச்சனை பண்ண வேண்

டும். அப்பொழுதுதான் அந்தக் கீர்த்தனைக்கு மெருகு வரும்” என்று அடிக்கடி சொல்லுவார்.

அதிகம் பழக்கத்தில் இல்லாத பழைய ஸாஹித்ய கர்த்தாக்களின் ஸாஹித்யங்களை சிரப்படுத்தி ஒழுங்கு படுத்துவது இவருக்கு மிகவும் கைவந்த கலை. மிக ஆர்வமாகவும் அதில் ஈடுபடுவார். ஸ்வாதித் திருநாள், பாபநாசம் சிவன், தீக்ஷிதரின் அபூர்வ க்ருதிகள் பல இன்று நிறைய ப்ரபல்யம் அடைந்திருப்பதின் முழுப் பெருமை ஸாரைச் சேர்ந்தது. அதற்காக அவர் நிறைய சிரமப்பட்டிருப்பதை நான் நேரிலேயே பார்த்திருக்கிறேன்.

கற்பன வளம்

ஸார் எந்த ராகத்தையும் அனாயாசமாகப் பாடிக்காட்டும் அழகே தனி. வகுப்பில் கண்ணை மூடிக்கொண்டு ராக ஆலாபனை பண்ண ஆரம்பித்தாரானால் நேரம் போவதே தெரியாமல் பாடுவார். கன ராகமாகட்டும், வேறு எந்த ராகமாகட்டும் அதை விஸ்தாரமாகப் பாடி, அந்த ராகத்தை எப்படி எப்படி கையாளலாமென்று, அதன் ஒவ்வொரு ப்ரயோகத்தையும் விடாமல் அந்த ராகத்தின் மூலை, முடுக்குகளிலெல்லாம் ஸஞ்சாரம் செய்து அந்த ராக தேவதையை அப்படியே நம் கண் முன்னால் கொண்டு வந்து நிறுத்தி விடுவார். அவரது மனோதர்மம், ராக ஸஞ்சாரங்கள், புல்லரிக்கும்படி இருக்கும்.

அதே போல் எந்த ராகத்தையும் விரிவாகவோ, சுருக்கமாகவோ பாடுவது ஸாருக்குக் கை வந்த கலை. இன்னமும் எனக்கு அவர் 1957 ஆம் வருடம் வகுப்பில் பாடின தோடி, காபி முதலிய ராகங்கள் அப்படியே காதில் ஒலித்துக் கொண்டிருக்கின்றன.

ராகம் பாட கற்றுக் கொடுக்கும்போது ஸார் ஒவ்வொரு ஸங்கதியாகப் பாடி நம்மைப் பாடச் சொல்ல மாட்டார். எந்த ராகமானாலும் அவர் விரிவாகப் பாடி நாம் நன்றாக க்ரஹித்துக்கொண்ட பிறகு கொஞ்சம் பாடச் சொல்லுவார். இரண்டு நிமிடங்கள் அதே ராகத்தை நாம் அவருக்கு திருப்தியாகப் பாடிவிட்டால் போதும்; உடனே கைதட்டி நம்மை உற்சாகப்படுத்துவார். சில ஸமயம் பஞ்சமத்தைச் சுற்றியே சிறிது நேரம் பாடி நிறுத்துவார். நாமும் அதுமாதிரி கொஞ்சம் பாடின பிறகு மேலே பாடிக்காட்டுவார். ராகத்தை நன்கு கையாள விஸ்தாரமாகவோ, சுருக்கமாகவோ எப்படி வேண்டுமானாலும் பாடுவதற்கு நல்ல தேர்ச்சி வர ஸாரின் இந்த விதமான பயிற்சி முறை உதவியாக இருக்கும் என்பதில் சிறிதும் ஐயமில்லை.

ஸர்வலகு மகிமை

அதே மாதிரி ஸ்வரம் பாடும் முறை, ராகம் பாடுவது போல் ராக பாவம் கெடாமல் கற்பனையுடன் பாட வேண்டும் என்று வலியுறுத்துவார். அதுவும் மத்தியம காலம் பாடும்பொழுது, ஸர்வலகுவில் “ஜிதஜித” வென்று ரயில் தண்டவாளத்தில் சீராகப் போகிற மாதிரி இருக்கவேண்டும் என்பார். சில சமயங்களில் அவர் ஸ்வரம் பாடும் போது, அதில் மூன்றே ஸ்வரங்களை வைத்துக் கொண்டு பலவிதமாய் பின்னிப் பிணைத்து அவர் பாடிக்காட்டும் பொழுது பிரமிப்பாக இருக்கும்.

ஸாதக முறை

வகுப்பில் பாடம் சொல்லிக் கொடுக்கும் போது அவர் எங்களுக்கு எப்படி ஸாதகம் செய்ய வேண்டும், எந்தமாதிரி பாட்டுகளை நிறைய கேட்டு ஸங்கீதத்தை விருத்தி செய்துகொள்ள வேண்டும் என்பதை அழகாக எடுத்துச் சொல்லுவார். அவர் எப்

பொழுதும் சொல்லுவது நல்ல கன நயத்துடன் கூடிய சுத்தமான ஸங்கீதத்தை நிறைய கேட்கவேண்டும். “ப்ருகா கேட்கப் ப்ரமிப்பாக இருக்கும். நாம் ஸாதகத்தில் அதை ஓரளவிற்குக் கொண்டு வந்துவிடலாம். இந்த அழுத்தமான, நயமான ஸங்கீதம் வருவது நிரம்ப ச்ரமம். அதைத்தான் நாம் ஸாதக பலத்தால் வருவிக்க முயற்சிக்க வேண்டும்” என்பார்.

அதற்காகக் குறிப்பிட்ட பாட்டைத்தான் கேட்க வேண்டும் என்று அர்த்தம் இல்லை. ஒவ்வொருவரிடமும் உள்ள உயர்ந்த அம்சங்களை நாம் புரிந்து கொண்டு எடுத்துக் கொள்ள முயற்சி செய்ய வேண்டும் என்பார்.

நகைச் சுவை

வகுப்பில் எந்த விஷயத்தையுமே தமாஷாகப் பேசிப் புரிய வைப்பார். புஸ்தகத்தை நேரில் வைத்துக் கொண்டு பாடுவது அவருக்குப் பிடிக்காத விஷயம். “ஸ்வரப்படுத்த வேண்டும்தான். அதற்காகப் புஸ்தகத்தைப் பார்த்தால்தான் பாட்டு வரும் என்றால் புஸ்தகத்தை அப்படியே முழுங்கிவிடுங்கள்” என்று நோகாமல் கோபித்துக் கொள்வார். இப்பொழுதெல்லாம் ஸ்வரப்படுத்திக் கொடுத்த பிறகுதான் பாட்டு சொல்லிக் கொடுப்பது என்பது வழக்கமாகிவிட்டது. நான் படிக்கும்போது எந்த கீர்த்தனையையும் ஸார் சொல்லிக் கொடுத்து நன்றாகப் பாடமான பிறகு நானே ஸ்வரப்படுத்தி அவரிடம் காட்டி அவர் சரி என்று சொல்ல வேண்டும்.

குருவை அப்படியே ‘காபி’ அடித்துப் பாடுவது அவருக்குப் பிடிக்காத ஒன்று. குருவிடமிருந்து எல்லா நல்ல விஷயங்களையும் கற்றுத் தனக்கென்று ஒரு பாணியை வகுத்துக்கொள்ள வேண்டும் என்பார். தன்னைப் பற்றி வேடிக்கையாகச் சொல்லுவார்: “குருவை மாதிரியே பாடுகிறேன்

என்று என்னை மாதிரியே என் சேஷ்டைகளை யெல்லாம் காபி அடித்துப் பாடினால் நன்றாக இருக்குமா? நான் பாடும் பொழுது என் முன்னால் திரையைப் போட்டுக்கொண்டுதான் கேட்கணும்” என்று சிரிக்காமல் சொல்லுவார்.

நல்ல உணமான கீர்த்தனைகள் சொல்லிக் கொடுக்கும் பொழுது, உதாரணமாக “ஸ்ரீ சுக்ர பகவந்தம்” என்ற பரஸ் ராக கீர்த்தனை, கமலாம்பா நவா வர்ண கீர்த்தனைகள் இவைகள் பாடம் பண்ணும் போது, நிறைய இடங்களில் அதன் ராக பாவம் கெடாமல் இருக்க, பதம் பிரியாமல் இருக்க நன்றாகக் கார்வை கொடுத்து மூச்சுப் பிடித்துப் பாடவேண்டி வரும். சில இடங்களில் இரண்டு, மூன்று ஆவர்த்தனங்கள் மூச்சு விட இடமில்லாமல் இருக்கும். மூச்சை தவறுதலாக விட்டு, பதத்தைப் பிரித்து அதன் அழகைக் கெடுக்கக் கூடாது என்பார். மூச்சை சரியாக விடத் தெரியாமல் திண்டாடும் பொழுது வேடிக்கையாகச் சொல்லுவார்: “அப்படி மூச்சு விடாவிட்டால் தான் என்ன! சுக்ரமாகப் பாடிக்கொண்டிருக்கும் போது நம் மூச்சு நின்றுவிட்டால்தான் என்ன”?

“கலைநிகழ்ச்சி” வல்லுநர்

திருவனந்தபுரம் வானொலி நிலையத்தில் (A. I. R.) அவர் தயாரித்த நிகழ்ச்சிகளில் மற்ற பெரியவர்களுடன் பங்கு கொள்ளும் பாக்கியம் எனக்குக் கிடைத்தது. “அஷ்டபதி”, “ஸ்வாதி திருநாள் நினைவு நாள்” இப்படி பலவிதமான நிகழ்ச்சிகள். இந்த மாதிரி நிகழ்ச்சிகள் நன்றாக அமைய அவர் மிக்க முயற்சி எடுத்துக்கொள்வார். பாடங்களை இரண்டு மாதங்களுக்கு முன்பாகவே சொல்லிக்கொடுத்து, ஒரு மாதம் விடாமல் எல்லோரையும் சாதகம் செய்யவைத்து மிகப் பிரயாசையுடன் செய்வார். அதற்குத்

தகுந்தபடி நிகழ்ச்சிகளும் வெகு நேர்த்தியாக அமைந்துவிடும்.

அவர் ஸாதகம் செய்யும் முறையே அலாதி. காலை 4 மணிக்கெல்லாம் எழுந்து பாட ஆரம்பித்து விடுவாராம். அதே மாதிரி இரவும் நேரம் போவதே தெரியாமல் பாடுவாராம். சில ஸமயங்களில் திடீரென்று நடு இரவு 1 மணிக்கு எழுந்து தம்பூரை வைத்துக் கொண்டு பாட ஆரம்பித்து விடுவாராம். அவரே சொல்லக் கேட்டிருக்கிறேன்.

ஸார் வித்வான்களோடும் அல்லது உறவினர்களோடும் சேர்ந்திருக்கும் சமயங்களில் கவனித்திருக்கிறேன், தமாஷாகப் பேசுவார், அதே சமயத்தில் தன் அபிப்பிராயங்களை ஆணித்தரமாக அடித்துச் சொல்லத் தயங்க மாட்டார். மற்ற வித்வான்களைக் குறைகூறுவதோ, அவர்களைப் பற்றி விமரிசிப்பதோ அவருக்கு அறவே பிடிக்காது. நிரம்ப ஆசார அனுஷ்டானங்களைக் கடைப் பிடிப்பவர். குழந்தை மாதிரி மனது. யாரையும் பாராட்டும் உயர்ந்த சுபாவம். மனதிற்கு ஏதாவது கிலேசமிருந்தால் உடனே காஞ்சிப் பெரியவாளை தரிசித்து, அவர் ஆசீர்வாதம் பெற்று வந்த பிறகுதான் மற்றவைகளைக் கவனிப்பார். அவரது பழக்க வழக்கங்களும், சுபாவமும், அவர் ஆராதிக்கும் சங்கீத தேவதையின் அருளும் அவருக்கு ஒரு “மாமுனிவரின்” தோற்றத்தையும், கம்பீரத்தையும் கொடுத்திருப்பதைக் காணலாம்.

“ஸங்கீத பிதா மஹர்”, “ஜாம்பவான்” என்று அழைக்கப்படும் எனது குருநாதர் இன்னும் நீண்டகாலம் நல்ல ஆரோக்கியத்துடனும் நமக்கெல்லாம் வழிகாட்டியாக இருந்து, ஸங்கீத உலகிற்குத் தொண்டு செய்ய, பகவான் அவருக்கு நீண்ட ஆயுளையும், ஆரோக்கியத்தையும் அருளுமாறு மனதார ப்ரார்த்தித்துக் கொண்டு என் குருநாதர் பாதத்தில் இக் கட்டுரையைச் சமர்ப்பிக்கிறேன்.